

THE ETUDE

Presser

THE ETUDE

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15330	Christ's Victory, High.	15330	Christ's Victory, High.
19331	" " Med.	19331	" " Med.
19332	" " Low.	19332	" " Low.
8904	Come Ye Faithful, Med.	8904	Come Ye Faithful, Med.
10534	Death is Vanquished, High.	10534	Death is Vanquished, High.
10535	" " Med.	10535	" " Med.
16102	Easter Dawn, (New) Med.	16102	Easter Dawn, (New) Med.
17231	Easter Triumph, High, Shelly	17231	Easter Triumph, High, Shelly
17232	" " Low.	17232	" " Low.
17233	Gloria in God, A. Rottol	17233	Gloria in God, A. Rottol
8321	" " Med.	8321	" " Med.
8946	Hail Glorious Morn. Violin	8946	Hail Glorious Morn. Violin
8947	Ob. High.	8947	Ob. High.
8948	Hail Glorious Morn. Violin	8948	Hail Glorious Morn. Violin
17446	Hail Glorious Morn. High.	17446	Hail Glorious Morn. High.
17449	Hail Thou Risen One, Low.	17449	Hail Thou Risen One, Low.
6951	Hail Thou Risen One, High.	6951	Hail Thou Risen One, High.
6977	In the Dawn of Early Morn.	6977	In the Dawn of Early Morn.
9078	In the Dawn of Early Morn.	9078	In the Dawn of Early Morn.
1337	Lord is Risen, High, Violin	1337	Lord is Risen, High, Violin
8372	Lord is Risen, Low, Violin	8372	Lord is Risen, Low, Violin
8061	Light of Hope, High, Gajel	8061	Light of Hope, High, Gajel
16491	Lord of Life and Glory, Clark	16491	Lord of Life and Glory, Clark
9868	Resurrection Song, High.	9868	Resurrection Song, High.
8059	Risen Lord, High, Gajel	8059	Risen Lord, High, Gajel
7952	Sing With All the Sons of	7952	Sing With All the Sons of
7142	They Came to the Sepulchre,	7142	They Came to the Sepulchre,
8206	Victory Immortal, High.	8206	Victory Immortal, High.
4715	Victory Triumph, High.	4715	Victory Triumph, High.
8802	" " Low, Stults	8802	" " Low, Stults

EASTER DUETS

14487	Christ Victorious, (New),	14487	Christ Victorious, (New),
9467	Every Flower, Med. and	9467	Every Flower, Med. and
14381	I am the Resurrection,	14381	I am the Resurrection,
14403	Low, Stults	14403	Low, Stults

BRILLIANT EASTER ANTHEMS

10999	All Hail the Glorious Morn.	10999	All Hail the Glorious Morn.
10240	Alleluia, Alleluia, Brander	10240	Alleluia, Alleluia, Brander

BRILLIANT EASTER ANTHEMS

10796	Alleluia, Alleluia,	10796	Alleluia, Alleluia,
15506	As It Began to Dawn,	15506	As It Began to Dawn,
8085	As It Began to Dawn,	8085	As It Began to Dawn,
10476	As It Began to Dawn,	10476	As It Began to Dawn,
10115	Awake! Glad Song,	10115	Awake! Glad Song,
10910	Awake, Thou Thine Sleepers,	10910	Awake, Thou Thine Sleepers,
10099	Behold, I Show You,	10099	Behold, I Show You,
10090	Break Forth with Joy,	10090	Break Forth with Joy,
10472	Christ is Risen,	10472	Christ is Risen,
10473	Christ is Risen,	10473	Christ is Risen,
10474	Christ is Risen,	10474	Christ is Risen,
10475	Christ is Risen,	10475	Christ is Risen,
10476	Christ is Risen,	10476	Christ is Risen,
8006	Christ Our Passover,	8006	Christ Our Passover,
9251	Christ the Lord is Risen,	9251	Christ the Lord is Risen,
10056	Come See the Place,	10056	Come See the Place,
10055	Come Ye Faithful,	10055	Come Ye Faithful,
6940	Day of Resurrection,	6940	Day of Resurrection,
10001	Death is Swallowed Up,	10001	Death is Swallowed Up,
10087	Easter Even,	10087	Easter Even,
15507	Glorious Morn. (The New),	15507	Glorious Morn. (The New),
10091	Glorious Morn.	10091	Glorious Morn.
10092	Glorious Morn.	10092	Glorious Morn.
10093	Glorious Morn.	10093	Glorious Morn.
10094	Glorious Morn.	10094	Glorious Morn.
10095	Glorious Morn.	10095	Glorious Morn.
10096	Glorious Morn.	10096	Glorious Morn.
10097	Glorious Morn.	10097	Glorious Morn.
10098	Glorious Morn.	10098	Glorious Morn.
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10804	Hosanna! (Two Part).....	10804	Hosanna! (Two Part).....

MEN'S VOICES

10804	Alleluia, Alleluia!.....	10804	Alleluia, Alleluia!.....
10805	Behold, I Show You a Mystery.....	10805	Behold, I Show You a Mystery.....
10806	Christ is Risen.....	10806	Christ is Risen.....
10807	Hosanna! (New).....	10807	Hosanna! (New).....
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A Notable Group of American Musical Educators

This photograph, made during the recent Convention of the Music Teachers' National Association, in Philadelphia, December 29th, 30th and 31st, was taken on the steps of the Presser Home for Retired Music Teachers, in Germantown, shortly after a Reception Luncheon at the Home.

Those familiar with many of the distinguished men and women will be able to recognize on the top row, reading from left to right, Prof. Charles H. Farnsworth, of Columbia University Teachers' Training School, N. Y.; Prof. J. Lawrence Erb, of the University of Illinois; Oscar G. T. Sonneck, of G. Schirmer, N. Y., seated on the rail; Leroy W. Campbell, A. J. Ganyoert (Director of the Cincinnati Conservatory), Paul Browne Patterson, Gustav L. Becker (standing beside column).

Standing on the steps at the back, may be seen the following gentlemen: C. F. Jackson, A. A. Stanley, Professor of Music, University of Michigan; Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania; Dr. Leonard B. McWhood, Professor of Music at Dartmouth College (left of column on right); C. F. Hoban (right of column); Walter Spry; Leon Maxwell, behind Mr. Spry; Holmes Cowper; Henry Tovey; Dean McCutchen, of DePauw University; Professor A. L. Manchester, of Haverd College; Prof. Karl Gherkins, Prof. F. V. Evans, Mr. McKenzie.

At the bottom, reading from left to right, may be seen, among others, Burton T. Scales, Girard College; Professor Alexander Heinemann, Catholic University of Washington, D. C.; Professor Henry Dike Sleeper,

of Smith College; Professor R. Lewis, of Tufts College; Mr. Theodore Presser standing in center of steps; Mr. James Francis Cooke (standing below Mr. Presser); Francis L. York (standing at bottom of steps on right of picture); behind him, to his left, is Harold Randolph, Director of the Peabody Conservatory; Mr. Braun, Mr. Huff, H. L. Fry, and Dr. George Coleman Gow, Professor of Music at Vassar College (front row with fur collar). Among the many ladies represented are Mrs. Frederick W. Abbott, Mrs. Crosby Adams, Mrs. Patterson, Mrs. Heizer, Mrs. H. K. Butterworth, Mrs. Williams, Mrs. Hinshaw, Mrs. Williams, Mrs. Conway, Mrs. J. F. Cooke, Miss Laura Staley, Mrs. Garrigue, Miss Price, Miss Sleeper, Miss Barrow, Miss Anne McDonough, Miss F. L. T. Seabury, Mrs. Frances E. Clarke, Miss Elizabeth A. Gest.

Many others our correspondent has been unable to identify, owing to the fact that this photograph was received only a very short time before going to press, our only apology for what would otherwise seem a discourtesy.

The convention included many important conferences in which one of the most representative groups of American musical educators ever assembled participated with enthusiasm. In later issues of THE ETUDE we shall hope to present parts of papers and discussions of interest to our readers.

Those desiring unmounted photographic prints of this picture may obtain them, postpaid, by sending one dollar to the Philadelphia Commercial Photographic Co., at 808 Chestnut Street, Philadelphia, Pa.

The Etudes of Chopin and How They Ought to be Practiced

By I. PHILIPP

Professor of Pianoforte Playing at the Paris Conservatoire

At less than twenty years of age (October 20, 1829) Chopin wrote from Warsaw to his friend, Titus Woyciechowski, "I have composed an etude after my own peculiar manner." And on the 11th of November of the same year he announced to the same friend that he had completed a series of etudes with which he would be delighted to have him become acquainted. It was between Chopin's nineteenth and his twenty-fifth year that he composed the twelve etudes (Op. 10) which revealed more than any others his extraordinary genius. In these, one might say, he transformed musical art in general. For these etudes mark an epoch. Let us consider the repertoire of etudes in the year 1830—when one plays those of other composers: the pretty Berger, so mediocre; those of Clementi, so classic; those of Kessler, so necessary for the development of pianistic technique, but so dry! Bertini's agreeable studies and exercises, or Czerny's innumerable and useful technical works, useful and occasionally graceful. We may play all of these only to discover that they do not compare with those of Chopin. For these masterpieces open a horizon to music and technique—these inventions, so audacious, so full of poetry and absolute perfection of form.

The American biographer of Chopin, the spirited and ingenious writer, James Huneker, in his fine book, "Chopin, the Man and the Artist," speaks of these etudes as the work of a Titan, and predicts for them that they will last forever. "They will never be equalled," says another critic, Nicks. "These studies are emphatically the aesthetic view of the otherwise dry technique," Kullak says. "In a remarkable manner Chopin here gives all his art—all his genius. He is so young, so virile in these etudes—more so than in any of his other works," writes George Matthias. "Here in these etudes," says Stephen Heller, "is all the freshness of youth and all the originality of genius. He has penetrated an unexplored region of harmony and rhythm."

The biographer of Liszt, Mme. Ramann, on the contrary, insinuates lightly that they were largely inspired by Liszt. The reverse is the truth. The date of his composition is all against it.

For instance, let us analyze especially the etudes (Op. 10) dedicated to Franz Liszt.

No. 1, *A Major*. In teaching his pupil, Mile. Streicher, this etude, Chopin said to her, "This etude will do you very much good if you study it correctly; it will stretch your hand. But if you study it badly it will injure you." On a bass profound and strong these formidable arpeggios traverse the keyboard. Before Chopin no one had ever dared these extensions, mounting and ascending, and this etude inaugurated what was of a certainly a new school of technique. It is novel, audacious, both in design and arrangement. The etude should be played slower, as it is marked 160 to the quarter note, perhaps, with a strong, broad tone, *forte* throughout, increasing to a fortissimo in the dissonances. The severe character à la Bach of it must be preserved.

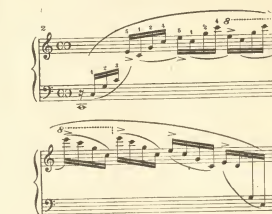
Preparatory Exercises



The etude requires to be practiced two measures at a time, and (above all things) with careful listening to the tones produced on the piano.

Transpose to all keys.

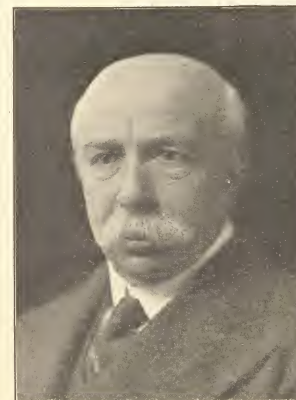
Hold all notes as long as possible.



Practice each group of notes three times.



In the same manner as the others, *Lento*

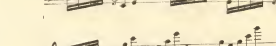


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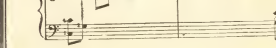
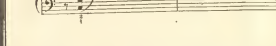
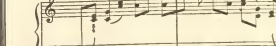
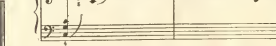
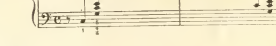
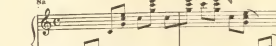
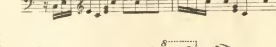
Legatissimo e Vivo, with a firm, sure touch.



Through all the keys: F, M, P, observe dynamics exactly.



With interpolated double notes, play very carefully.



Hold as long as possible, but do not overdo.

NOTE.—I do not know whether it is possible to grade these etudes in the order in which they should be taken, according to their difficulties; but here is a grading that is fairly rational: Op. 25, No. 2; Op. 25, No. 7; Op. 25, No. 4; Op. 25, No. 5; Op. 10, No. 6; Op. 25, No. 3; Op. 25, No. 9; Op. 10, No. 1; Op. 10, No. 3; Op. 10, No. 5; Op. 25, No. 1; Op. 25, No. 8; Op. 10, No. 8; Op. 10, No. 10; Op. 25, No. 12; Op. 10, No. 12; Op. 10, No. 11; Op. 10, No. 2; Op. 10, No. 1; Op. 25, No. 6; Op. 25, No. 10; Op. 25, No. 11.

would almost make one believe in astrology and its dictum that our terrestrial course may be guided by the stars. In 1887, when I played in Washington as a child of eleven, I was introduced to a young lady, who was the daughter of Senator James B. Eastland. Little did I dream that this young woman, of all the hundreds and hundreds of girls introduced to me during my tours, would some day be my wife. Fate plays its rôle—but do not be tempted into the fallacious belief that success and everything else depend upon fate, for the biggest factor is, after all, hard work and intelligent guidance.

"Just One Moment"

By Mae-Aileen Erb

"Richard," called his mother from an adjoining room, "it's time you commenced your practicing."

"All right, mother—just one moment," returned the boy as he placidly turned a page of the book he was reading.

Fifteen minutes later his mother entered the room and quietly took the book out of her son's hand.

"Dick," she said, "I have noticed symptoms developing in you the past two months which have caused me a great deal of concern."

"Symptoms! What kind of symptoms?" asked Richard quickly.

"Symptoms of procrastination—do you know what that means?" replied Mrs. Barton.

"Oh, some new kind of a disease, I imagine," the boy returned impatiently.

"No, you are wrong, Richard. Procrastination is not a disease, but it is almost as bad as a disease and sometimes it is even more difficult to cure. It means putting things off until to what seems a more agreeable time."

"Oh, is that all?" laughed Richard, with obvious relief. "I thought perhaps something dreadful was the matter with me!"

"That is quite bad enough, my son, for when people become confirmed slaves to this habit of putting off things to some future time they are apt to come to grief. I reminded you of your practicing three times this morning and each time your answer has been the same—'Just one moment.' Now I am going to tell you a story I once heard about a waiter in a Chicago restaurant. This waiter was extremely agreeable and attentive, but he had the annoying habit of saying, 'Just one moment.' If the gentleman he had just served with coffee asked him for a spoon he would deliberately pick up a glass and start to polish it with a napkin, saying at the same time, 'Just one moment, please.' Should he happen to be crumpling the table when a customer asked for a glass of water he would reply, 'Just one moment, sir,' and calmly finish his task. Nothing ruffled him, nothing hurried him. His time was always the more important, and the waiter could do the waiting."

"One day this waiter paid a visit to friends in a country town some distance away. While at the station awaiting the train to take him home he stepped out on the railroad platform and saw a crowd of handbags of stones, commenced throwing them at a dog a few yards away. So intent was he in trying to hit his target that he failed to hear the express which was rapidly bearing down upon him with terrific speed, but he heard the warning cry of a man: 'Get off the track! Get off the track!' There was one more stone remaining—'Just one moment,' he called, as he took a last aim at the vanishing dog, but the train was so close that he was hurled into the land of eternity where, presumably, he didn't want to go."

"Think of that waiter, Dick, whenever you are tempted to make that reply, and let us see how quickly you can free yourself from that wicked habit," finished his mother, as she patted him on the back and left the room.

Richard sat thoughtfully staring into space for a few seconds; but presently his mother, in another part of the house, heard the unmistakable tones of the C scale. "Tis true, they began very softly and reluctantly; but in a short while they rang out firmly and confidently. Richard's mother was satisfied.

FAITH in his subject is an indispensable requisite in the work of an artist.—MENDLSOHN.

Some Errors and How I Corrected Them

By A. W. S.

(Tactful plans for avoiding "friction," which have been tried out by a practical teacher.)

Furnishing the Music, Piece by Piece, As Needed

Some patrons complained that it was inconvenient, sometimes, to pay for them, and many people of moderate means are unwilling to undertake indefinite expense of this sort. Now, my term-card names a certain amount to be paid, at the beginning of each quarter, for which I in some cases I lose a little on this transaction, but this is more than made up by the average sales, and especially the simplified bookkeeping. Patrons like it, because they can figure out the exact cost of each quarter's music. It is a recognized regulation, now, and, being "in black and white," on the printed card, is a fair and safe transaction for both parties.

To Minimize Bookkeeping

I let people pay as they wished to, and sent in bills to those who did not pay in advance. Some lessons went unpaid for months. Parents sometimes insisted that I was mistaken, and I found it necessary to explain that was due in order to avoid unpleasantness. Finally I decided that there must be something less nerve-racking, for music and bookkeeping don't mix very well. So my term-card says, "If the lessons are paid for as taken, and none missed, the last of the quarter is a free or 'premium' lesson." This premium list is one of the class honors, read with the other honors at the annual concert. More than half the class have a perfect record.

The Annual Concert

The annual concert was decreed by many of the pupils and many played far below their real ability, from sheer nervousness. Our annual piano examination, at the end of the winter, prepares the class for the public concert. The examination, conducted by a fellow-teacher of high standing in a nearby city, brings together the whole class, with their parents. We get all the terror we want, then, and get through with it, and their examination determines their place on the program—beginners and juniors opening the entertainment, then the advanced pupils, and finally the concerto and sonata playing. The program is made up in April, and all go to work with a will. It is understood that before vacation every number must "hold" their practice at their own homes. We get during vacation, and I get the orchestration ready. Then, in September, final rehearsals with the orchestra, and drill on every little point. The bow or courtesy.

Work While You Work

By Gertrude C. McLeod

"Work while you work and play while you play." A very wise man said this a long time ago; it sounded sensible; and we have been repeating it ever since. Of course a few really great persons have practiced the theory given in this old saw, and have thus achieved great ends, but the majority of us quote it for the benefit of those around us!

After a holiday when students arrange for their next session's work, will the first month of study be the best in the year? Will these students be able to stop playing and begin working? My own experience as a teacher leads me to think that this will not be the case. Play and work are likely to be badly fused during the first month, and the music lessons are therefore preluded with the remark that it takes a little while to get down to work again. Why should it? Why cannot earnest work begin at once?

At this high pressure time more than ever before, do we need to work while we work and play while we play, for the coming year will bring new demands upon all of us, and time for practice and study will in many cases be reduced to fewer hours per day. Therefore more intense application will be necessary in order that the work be profitable to the student and satisfactory to the teacher. One of my pupils who was making almost good headway in the use of his fingers and hands at the piano told me that he enjoyed practicing finger exercises far more than pieces. I was puzzled. His mother confirmed his statement by telling me that he devoted at least half of his practice time to these exercises. At first there was no progress. After a tactful questioning I learned that this pupil was also

teasy to the audience, place at the piano, cues, acknowledging encores and applause, etc.

Little Details for Comfort and Success

Especially the young and nervous are tended to care for hand-comfort. Talcum and cologne are always to be had, and some "big sister" of a senior sister and quiet the excited little things. Everybody's place is chalked on the floor, especially the precise spot where, in crossing to the piano, they turn and bow to the audience. Another point practiced over and over is the turning leaves quickly. I do not stand by them; they know just what to do, and it looks better and easier.

Un desirable Pupils

Trying to keep all pupils, no matter how unwilling or unreliable. I felt that some of my pupils did me no credit and brought down the class standard. So, now, when it becomes evident that one doesn't care and won't try, I say, "Why not stop for awhile, if you have so many interruptions?" I take them at their word, in a pleasant sort of way, showing no annoyance, and follow up with a nice friendly note to the parents. With most children, this results in an early and earnest call from a worried mother, and a fine heart-to-heart talk. It is always the thing pleasantly, anyhow, and the financial loss (rather heavy, sometimes, I admit) is better than a pupil who has no "esprit de corps." Sometimes the lame excuses over a real reason which they didn't like to tell, and, in their relief at being helped over an awkward situation, they very often do almost someone to fill the vacancy, and do much to promote the success of the class.

Be Discreet in Speech

No matter what happens, read their words outwardly serene, because what you say sternly and impatiently does not be softened by repetition, and you never know what the pupil's real feelings may be. Much awkwardness will be avoided by having the printed term-card; you establish a legal right, thereby, which people are careful not to transgress. And also bear in mind that music, not being a bread-and-butter necessity, is a sign of grace in those who take it up, and be ready to improve them, and the class will give you plenty to point out.

I used to ask, at the end of the hour, "What mistakes did you make?" Psychologically, that is a mistake in itself, depicting a wrong impression. Rather, point out improvements, and the class will give you plenty to point out.

An ounce of praise is worth a pound of fault-finding.

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What is Shape in Music

By PROFESSOR FREDERICK CORDER
of the Royal Academy of Music of London

Pupil—I am afraid, Professor, that I found your last article somewhat dull.

Teacher—From which I gather that you are one of the many who endeavor to write music without knowledge or method.

P.—Without much method, yes; but don't say without knowledge. You have taught me quite a lot.

T.—It is not a question of what I have taught, but of what you have learnt. Is this a specimen that you have brought me? This unhappy-looking pencil smudge?

P.—Yes, I thought I had the idea for such a nice piano piece, but the horrid thing has gone and got stuck.

T.—They generally do when you have no clear idea of what you want to say. A young man making his first speech comes to grief in the same way unless he has learnt the art of laying out his whole discourse ahead and not being distracted by the portion that he is speaking.

P.—I might do that in speaking, but it doesn't seem possible in music.

T.—Yet you find it not only possible but natural in dress-making or cookery.

P.—Oh, yes, those are real things. Music is different.

T.—Not actually, only in your—may I say nebulous?—mind. When you understand it well enough to plan it out like a dress or a dish you will never "get stuck."

At present do you know what you are doing? Why instead of composing music you are expending the piece to compose itself! Do you seriously think it will?

P.—I don't know. . . . I suppose it won't.

T.—And if, by some miracle, it did, it wouldn't be your composition, would it?

P.—Well—I started it, at any rate, and . . . O you are horrid!

Dull Hymn-Tunes

T.—I had sooner have you write dull hymn-tunes and chants, knowing what you intended to do, than splash about like this with pencil and india rubber, wasting your valuable time in aimless scribbles and the chance that, with luck, it may turn out a masterpiece.

P. (paraphrasing)—O you are horrid. And, say what you like, masterpieces are a matter of chance. Everybody says so.

T.—Then of course it must be true. But own at least that a masterpiece is a piece by a master (or mistress). And if you haven't got so far as to make a piece at all, but only as far as sticking in the middle, why—

P. (exasperated)—Don't you think you might let me what to do, instead of jeering at my well-meant efforts?

T.—Rightly reminded. Now see here: without even a glance at your—piece, I will tell you just where it came to grief and why.

P.—Can you really? O you are clever.

T.—What key is it in?

P.—Well, there is an introduction, which I don't think I shall keep, and then the principal subject starts in A-flat.

T.—And goes along all right for about 16 measures and then ends in A-flat.

P.—Yes, how did you know?

T.—All inspirations do that. And the full close in the tonic slams a door in your face and says, "That's all—go away."

P. (with an unwilling smile)—So it does. Well, how can I help it?

T.—By stopping after you have written the first half of your subject (at the 9th measure) and saying to yourself, "That's all right; I know how to continue that. Now what are we going to do next?"

P.—But oughtn't the subject itself to suggest that?

T.—No, not until you have had vast experience. And even then to do the obvious thing is not always a wise thing.

P.—Ought I to invent a second idea quite unconnected with the first, then?

T.—Unconnected in the first instance, but then your skill has to be exerted to join the ideas.

P.—Is that what is meant by "musical form?" I have been longing to ask you something about that, only I was afraid.

T.—A afraid?

P.—Yes, afraid you would snap my—ahem!—You do snap sometimes, you know.

T.—I fear I do. Well, take it from me that it is the worst thing a teacher can do. Pupils come to be taught, not scolded.

P.—O, when one is really stupid a little scolding brightens one up, I think. But please, what is Form?

T.—Form is simply the manner and order in which musical material is displayed. This is always, when you come to the bed-rock of it, as simple as simple can be.

P.—Simple! I wish I could find it so.

T.—Just as a tune has either two halves or three portions of the 1st and 3d alike, so a movement has either a first and second part or three with the first and third alike. Taking elaborate Sonata or Symphony movements of modern times you sometimes find deviations from this scheme, but essentially the following two sentences describe the form of any musical piece:

Say something; say something else; say the first again.

Be in your key: be out of your key: return to your key.

Mantlepiece Symmetry

If you think of it this is pretty much as you dispose ornaments upon the mantlepiece: Two vases or pictures to match, separated by a clock in the middle. You might think this vulgar in its simplicity, but really it is only an expansion of the ground-scheme in music that everything, from beats and bars up to entire large works, must go either in twos or threes. And observe, this extreme simplicity of skeleton does not in the least prevent the ornamentation of it from being as elaborate as you please. Whether it be a *Nocturne* of Chopin, Mendelssohn's *Violin Concerto*, or the most ambitious symphony ever written, this framework of what used to be called Binary, but is now more properly called Ternary, form, is found to be sufficient to build upon, indeed, so satisfactory, that there seems no need for any other.

P.—But there are others, are there not? What about Rondos form?

T.—This is only a variety of Ternary form, and often differs so little from it that one can hardly distinguish the difference. The idea is this:

Previous Articles in This Series

[Extraneous Notes—Many of This Series readers who followed Professor Corder's instructive and at the same time always entertaining articles on musical composition will be delighted to have them re-run. There are literally thousands of people who have a strong desire to construct a harmonious composition, but they only knew how to go about it." Professor Corder's articles have been so plain that anyone who has been running in this erratic way has had a good drilling in scales and keys should be able to appreciate them. In connection with this series it has been running in *The Etude*, we can confidently advise a good beginner's harmony, such as that of Preston Ware Orem. Indeed, in presenting the preceding and the succeeding articles in connection with self-study in the elements of harmony, many might really learn enough to essay a few simple pieces. To the one who can compose, but who is not yet sure of the elements of harmony, the articles will be found invaluable. The previous articles in this series have been:

January, 1919—How to Compose.

March—How to Use the Three Chords of the Key, and to Make Cadences.

April—Inversions and Part Writing.

May—The Dominant Seventh.

June—Ornamental Notes.

July—Uncommon Chords.

August—The Minor Key.

September—Part Writing.

December—Borrowed and Fancy Chords.

January, 1920—Making Melodies and Tunes.



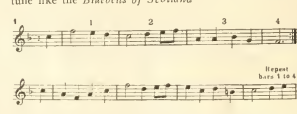
Plan of a Binary movement. A-B—B—A—B—A—B or in plain words—1st subject—2d subject (this portion used to be repeated, for fear lest you failed to grasp it). Bits of both or either of the subjects are later around. Then 1st and 2d subjects as at first, with the difference that instead of being in different, (related) keys both are now in the initial key. Usually there is a Coda or tail-piece, a section so designed as to emphasize the ending.

Plan of a Rondo movement. A—B—A—C—A—B. The difference here is that the principal subject is very definite and recurs twice, with much less important subjects (usually mis-called episodes) between. To make this plan seem less patchy Beethoven adopted the plan of making B (and sometimes also C) recur in the tonic key, as in a Ternary movement.

There is almost always a Coda to a Rondo.

P.—But all this business seems far too elaborate for such a trifling piece as I was wanting to write.

T.—Yes; as I told you at first the essential thing is to get away from your subject and key; do something else; then return. Now, whenever you do this in a tune like the *Blackells of Scotland*



or whether you do it in separate chunks of eight bars each, as in an dance music, or in delicately joined sections, as in a Chopin *Nocturne*, or in an apparently pointless piece like the Prelude to Wagner's *Tristan und Isolde*, you are only doing the same thing in a more or less skillful fashion. In dance music each portion is suffered to come to its natural conclusion, and another portion in a closely related key follows on, with no regard for anything but the demands of the dancers' feet. Here there is no attempt at composition, as we understand the term. It is like a mere stack of loose bricks. But if you want to make your piece seem to extend itself and continue in what seems a natural and wholesome fashion—

P.—Which is just what I do want, and what I have never been able to manage yet. Do tell me how it is done.

T.—In the most unlikely way in the world: by taking thought.

P.—I believe you are sneering at me again. I have thought until my head ached.

Unprompted Ideas

T.—First of all, you must abandon that silly notion that only unprompted ideas are any good. You have invented your starting theme—never mind how, but you invented it. God didn't, though I believe you fancy He did.

P. (weakly)—No, I don't.

T.—In all reverence I venture to say that the Maker has got something better to do. You invented that theme and now you have got to invent another by main force.

P.—But themes invented by main force are never any good.

T.—I thought I had disproved that assertion in my last paper (which you found so dull because it contradicted your cherished beliefs). If you can invent one theme you can invent another, and you have just got it.

P.—I seem paralyzed when I try. How does one consciously invent? It seems impossible.

T.—I have heard you extemporize a fairy tale to the children most brilliantly.

P.—O, that is quite different; one takes the old stock characters and incidents and places them in fresh circumstances and it seems to go of itself.

T.—Precisely what I want you to do in music. Diatonic phrases are not very numerous, yet you think the

process of selection bewildering. Realize, firstly, the limitations. You know (or ought to know) what key your subject ought to be in, what time it must be in, and what *rhythm it should not be in*—

P.—How do you mean?

T.—Clearly you want it to be as different as possible from the previous subject; if this has lain chiefly in short notes, the new one should be chiefly in long ones, or vice versa.

P.—I never thought of that.

T.—It should be your first thought; your second should be that the melody should lie over a different succession of harmonies, or failing this, harmonies changing more quickly or slowly than did the previous ones. With these guides your search for a forcibly intended scale would be much facilitated.

P.—So it would. I think—I fancy—I could almost make up a new one.

T.—Genius runs, eh?

P.—Don't be captious! But I will try, now I see how to do about it with method, as you call it. But there is the joining on, which always seems so forced and unnatural when I do contrive it.

T.—Here again method helps. Much of the difficulty vanishes when you have learnt just where you ought to be before beginning your new subject.

P.—Where is that?

T.—You should have got to the dominant of the new key, preferably by a half-close in that key. Then, and then only, are you ready for the new subject.

P.—I am not sure that I know how to contrive a half-close.

T.—Because you always think of the dominant chord as having a seventh. This converts it from a concord into a discord, to rest upon which is impossible.

P.—Then after the first half of my first subject in A flat I ought to get to something ending in B flat; is that the idea?

T.—Yes; but it will take you some time to do that.

P.—Some time? I should never get there!

T.—Yet I have known you get to much more remote places.

P.—That was only when I didn't want to.

T.—Inspiration seems a failure, then. Try common-

ness. Have I not shown you, in one of my earlier lectures, how to get to the dominant?

The average pianoforte teacher has possibly (one could not venture to say probably) in the course of a lifetime of teaching, one pupil of whom it might perhaps be said, as the old organist said of little Franz Schubert, that whenever he wished to teach him anything he seemed to know it already. Great is the joy of the teacher to whom such a pupil comes, and who is not only reverently accepted, with the joy tempered by the weight of responsibility involved in the guidance and development of such a precious talent. But the average instructor seldom has other than average pupils; though among these the variations are wide.

Next—in the degree of satisfaction afforded the teacher—to the talent bordering upon unmistakable genius, is the lesser, but real, musical gift which is combined with intellectuality, and the power and desire to learn; a combination unfortunately somewhat rare. How many talents are wasted and atrophied by sheer lack of concentration and perseverance? Every teacher knows well the pupils who might be such a pleasure and credit, but are too easily turned aside from serious work by almost anything that happens to attract them—"unstable as water, they shall not excel."

On the other hand, how frequently does a pupil with natural facility of execution and willingness to work, fail to penetrate beyond the surface meaning of a composition. No teacher can do more than develop and train the germ of natural musicality by nature, and often does it seem that with but a more effort it would be possible to make such a pupil understand, and supply the one thing lacking; and how vainly does the teacher spend herself in such efforts?

Yet not only in the case of these musical attainments, are the pupils with moral defects—egotism, vanity, or

P.—O, I recollect! Through the relative minor, wasn't it?

T.—Yes. In the second half of your subject you would find no sort of difficulty in getting into F minor, whereas a D natural will steer you into E flat major, where your period can terminate with the harmonies

or something to that effect. And then you are ready for your new subject.

P.—(With an air of profound wisdom)—Ah, it sounds very simple; but it takes a lot of doing.

T.—Still, it has been done a few million times; and this is the first and simplest step in musical composition. Once you have accomplished it, the way for the rest of your piece lies so open and obvious that you can again afford to say, "That's all right; I know how to continue that," and once more take thought as to what other subjects, if any, you shall introduce and, above all, just how you shall end your piece.

P.—Surely that at least can take care of itself.

The All Important

T.—Not a bit of it. In music the end is the most important thing. However a piece may have bored or puzzled the listener, it can be saved by an impressive ending. The whole character—sad, gay, common, romantic or mysterious—depends entirely upon how it ends; and more compositions than you would ever believe have been fired away by anti-climax or point-less conclusion. If you have any sort of clear idea in your mind as to the impression you want to make—alas! many composers haven't—it is of the utmost importance that this impression shall be the last one the hearer has.

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T.—Yes; but it will take you some time to do that.

P.—I had, but I don't think I shall keep it. It doesn't seem suitable.

T.—How can you tell that if the piece is not yet written?

P.—O, I don't know! It doesn't seem to suggest what is coming.

T.—How could it, if you don't know yourself what is coming? You can't introduce a subject you haven't thought of, any more than you can introduce a person you are not acquainted with.

P.—Do you mean that I ought to write the piece first and the introduction afterwards?

T.—Isn't it obvious? Why, you cannot write a mere scale passage leading up to a subject until you know the scale that subject begins on, and then you write the scale backwards from the end. You cannot write the opening bars of a song or other trifles until all that is to follow has been completely sketched in. Of course you do not attempt to write an introduction before you know what it is going to introduce—whether, indeed, you require such a thing at all, which nobody could tell beforehand.

P.—It seems such a *mesery* way of writing to do it all in separate bits, as you want me to do.

T.—Well, the writing straight on end doesn't seem to work, does it? And composition—which you may know means "placing together"—is just that fitting and joining of separate parts which you find quite proper in dressmaking. I know you are still obsessed by those silly old pictures of poets or prophets turning their eyes up to the solid clouds, where equally silly angels sit and are supposed to be telling the kind of thing does and again I assure you that this kind of thing does not happen in real life and never did. Besides, why should you want it to? What is the objection to *work* in composition, which all amateurs have?

P. (earnestly)—I *happen*. I love work. I only say that never labored. Composition can never be so nice as a spontaneous one, and really clever people don't write in that laborious fashion.

T.—Which is as much as to say that Beethoven was a clod and Rossini a demi-god, for the former was incredibly clumsy in his laborious work, while the latter wrote so fast that he could only put heads to his notes and no tails!

P. (impetuously)—I don't want to be like either of them; I only want to write a nice little piece.

T.—So be it! I can't do more than show you the way.

P.—I didn't know there were many ways of ending a piece.

T.—Didn't you? Then take down only your volume of classical music, and read the last line or so of each. There are fourteen pieces of very similar character, yet the endings of all are as different as if they were fourteen different landscape paintings. By the way, you said you had an introduction.

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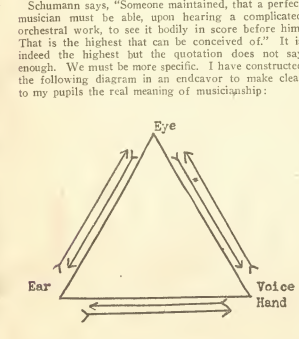
THE ETUDE



The title suggests a distinction between musicianship and playing or singing. Unfortunately the distinction is easily made. It seems to be that the more we specialize in any branch of learning, the more we sacrifice the breadth of the whole subject. In music this should not be true, because a player who is not a musician can be replaced with profit by some self-playing instrument, of which we have some wonderful examples at the present time. The statement that we lose in breadth as we specialize is well illustrated by the history of organ playing. The present day organist is often a virtuoso in playing the works of others, but at the same time he is often weak on other points which require real musicianship for their display. He can seldom improvise in an acceptable manner; does very little or no composing; and is even dependent upon the publisher for his transcriptions. How different with the old organists who, while perhaps weak in certain points of technique, could improvise well, compose, and do many things requiring real musicianship, quite as a matter of course. I have been astonished by the inability of many musicians to deal with tone as a writer would with words. At times it is only a simple thing which causes his downfall. I have found a musician with absolute pitch, who could not tell the third of the chord from the fifth by the sound and who could not take a note and make it a root, third or fifth of a chord and sing the other notes completing the chord. I have even had a teacher of harmony tell me that a major triad was minor. Instances like these have been multiplied endlessly, but I think sufficient have been said to prove that the distinction between musicianship and playing does exist and that it is easy to make. Some may ask, however, "What is music?" The present article is an effort to answer the question.

Schumann says, "Someone maintained, that a perfect musician must be able, upon hearing a complicated orchestral work, to see it bodily in score before him. That is the highest that can be conceived of." It is indeed the highest but the quotation does not say enough. We must be more specific. I have constructed the following diagram to endeavor to make clear to my pupils the real meaning of musicianship:

"Is not playing what you hear playing by ear? And is not playing by ear bad?" Yes, it is playing by ear, but playing by ear is not bad. I would like to meet the person responsible for the superstition that playing by ear is bad. I will admit that careless playing is bad, but in this case it is not the playing by ear that should be the harm, but the carelessness. It may also consume time which should be used otherwise; and, again, it is not the playing that is harmful, but the neglect of the student to make up the solid work that should be done. Playing by ear improves the memory for tones and effects, it trains the hand to express naturally and spontaneously the feelings, and it creates a familiarity with the instrument and confidence that is gained in no other way. Any musician worth the name can—and undoubtedly does—play by ear whenever necessary or desirable. In answering the mother of one of my pupils who was somewhat perturbed at the idea of playing by ear, I asked her if she had learned to talk by ear or if she had first learned to spell and read. The analogy is simple. We first learn to talk by listening to others talk (by ear). The ease and natural simplicity of this method are obvious to us through all our later studies. We finally reach a point where we can instantly see in print, mentally, a word that we hear, or we can instantly hear mentally a word that we see in print. It is not playing by ear that we may be said to have a certain command of the spoken and written language. How many students ever reach this stage in music?



The diagram may be explained as follows: The triangle represents the person and his feelings, temperament, etc. The eye, ear and voice, the three doors leading in and out. The arrows may be interpreted as follows: The eye is able to perform what one sees, saying, one should be able to perform what one sees, also, to see what one performs. One should also be able to perform anything that one hears and likewise should hear intelligently everything one performs. In addition to this one must hear mentally what one sees and also see mentally what one hears. It should be given and take between the two senses. In holding this ideal before my pupils, I have been asked many illuminating questions of which I will give some of the more important ones.

Is Playing by Ear Harmful?

Play What You See, See What You Play; Play What You Hear, Hear What You Play; See What You Hear, Hear What You See

By JAMES W. BLEECKER

"What do you mean by being able to perform what you see?" Unfortunately, everyone learning to play spends far too much time in doing simply this and little else. A black spot on the paper (a note) means a certain tiny locality on the instrument. Certain other marks mean that a note is to be held just so long, that it is to be played loud or soft, legato or staccato. This is all purely mechanical. It is very necessary to be sure (we must be able to read the literature of music) but as we progress we become more and more conscious of other and higher means. Everything we do in music has relation to our feelings and until we can see through the printed page to the soul of the music, we are little more than mechanics. The higher need is that the brain, the feelings and the hand be seen more appropriate. Slurs have been carelessly drawn and expression marks confused. Notation is a simple matter, but it is not therefore to be neglected. Poor notation in music is like poor writing in words. What would be thought of a writer who did not know how to spell, or to use punctuation in the right place?

"What is meant by seeing what you play?" One should be able to vision mentally how everything one plays or sings would look on paper. This has to do with notation. One must know the proper way to write each sound, rhythm and expression mark. Good notation is even more mechanical than the first requirement mentioned above. I have seen otherwise good musicians make mistakes in this matter. Stems are sometimes omitted or turned the wrong way, rhythms are misinterpreted, sharps used where flats would have been more appropriate. Slurs have been carelessly drawn and expression marks confused. Notation is a simple matter, but it is not therefore to be neglected. Poor notation in music is like poor writing in words. What would be thought of a writer who did not know how to spell, or to use punctuation in the right place?

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Do You Hear What You Play?

"Do we not all hear what we perform?" Yes, but not always intelligently. I am afraid that most of us listen to our performance much as we would listen to a conversation in the next room while we were engaged in reading a pleasing narrative. We could say that we heard the voices, but we could not give a good account of the conversation. To listen intelligently we must notice the means by which each and every effect

is produced, and strive to file it away in our memories as it were. It is a real effort must be made to remember the effect certain rhythms, harmonies and melodies have upon our feelings, as well as the symbols by which they are represented on paper. Upon hearing a piece of good music one should know instantly the key and time signature. He should also recognize every chord in its relation to the key and every note in its relation to some chord.

"How can I learn to hear what I see and to see what I hear?" This is really the most difficult question to answer because, while there are many things that will help, the way to full mastery is long and difficult. Still we must all start the journey bravely. One of the best ways is intelligent listening. On this subject alone volumes might be written. In a general way we may say that everything we do in music has an effect. It is this effect and the means producing it that we must study. We must be able to hear what we see, because it forces one to do just this. Improving I consider one of the very best ways of all, even if one does a very simple way. One has to remember effects to improve at it. It is also very conducive to concentration and memorizing. In trying to remember effects a name will help if they have one, but there are many effects for which we shall have to make our own definitions.

An Interesting Comparison

An interesting comparison may be made between the triangle in music and a similar one in language. In language we certainly learn to do with ease and accuracy that which almost everyone thinks is next to impossible in music. We can produce readily a complicated sound which is in it in print as a word. When we hear this same word we can easily see it mentally in print. We can imitate quickly and exactly strange sounds in speech. We have little trouble in seeing what we hear and vice versa. In other words we fulfill in language with ease the conditions which seem so difficult in music. In speech we look upon the fulfillment of these conditions as natural and easy, and think of it as a matter of course. In music we are apt to think that it is well nigh impossible, and should not even be attempted except by the talented few—the geniuses. If the end has been compassed in language why has it not been in music? I am inclined to think that it has never been attempted, and that is the reason. It is not so. True, a full realization of this ideal will require much diligence and no faltering. When we practice music more as we practice speech, the end may not seem so far off. In learning to talk, the young child first hears the sound of a word, and then its meaning. This he keeps on repeating time and time again until the personality of the word becomes part of himself. Long after, when he has acquired a small vocabulary, he learns the symbols for the sounds he knows. Thus language is a living thing from the beginning. In music, however, we generally deal with its dead body—the notes. The real musical effects are hardly noticed, so that a student, after playing for several years, is utterly at a loss to reproduce anything that he feels or has heard, unless he has the notes before him. The reason is that he has never learned in music what which would correspond to a word in speech, and he is handicapped, so far as a musical vocabulary is concerned. It will be well, also, for teachers to remember that they seldom get more than they expect from pupils. If the requirements are easy the student usually takes it lightly. If the requirements are hard the student is incited to higher effort.

In closing let me add a few observations. I think that a very large percentage of the teaching up to the present time has had to do with performance what we hear or in learning case of it, we could not give a good account of the conversation. To listen intelligently we must notice the means by which each and every effect is produced, and strive to file it away in our memories as it were. It is a real effort must be made to remember the effect certain rhythms, harmonies and melodies have upon our feelings, as well as the symbols by which they are represented on paper. Upon hearing a piece of good music one should know instantly the key and time signature. He should also recognize every chord in its relation to the key and every note in its relation to some chord. "How can I learn to hear what I see and to see what I hear?" This is really the most difficult question to answer because, while there are many things that will help, the way to full mastery is long and difficult. Still we must all start the journey bravely. One of the best ways is intelligent listening. On this subject alone volumes might be written. In a general way we may say that everything we do in music has an effect. It is this effect and the means producing it that we must study. We must be able to hear what we see, because it forces one to do just this. Improving I consider one of the very best ways of all, even if one does a very simple way. One has to remember effects to improve at it. It is also very conducive to concentration and memorizing. In trying to remember effects a name will help if they have one, but there are many effects for which we shall have to make our own definitions. An interesting comparison may be made between the triangle in music and a similar one in language. In language we certainly learn to do with ease and accuracy that which almost everyone thinks is next to impossible in music. We can produce readily a complicated sound which is in it in print as a word. When we hear this same word we can easily see it mentally in print. We can imitate quickly and exactly strange sounds in speech. We have little trouble in seeing what we hear and vice versa. In other words we fulfill in language with ease the conditions which seem so difficult in music. In speech we look upon the fulfillment of these conditions as natural and easy, and think of it as a matter of course. In music we are apt to think that it is well nigh impossible, and should not even be attempted except by the talented few—the geniuses. If the end has been compassed in language why has it not been in music? I am inclined to think that it has never been attempted, and that is the reason. It is not so. True, a full realization of this ideal will require much diligence and no faltering. When we practice music more as we practice speech, the end may not seem so far off. In learning to talk, the young child first hears the sound of a word, and then its meaning. This he keeps on repeating time and time again until the personality of the word becomes part of himself. Long after, when he has acquired a small vocabulary, he learns the symbols for the sounds he knows. Thus language is a living thing from the beginning. In music, however, we generally deal with its dead body—the notes. The real musical effects are hardly noticed, so that a student, after playing for several years, is utterly at a loss to reproduce anything that he feels or has heard, unless he has the notes before him. The reason is that he has never learned in music what which would correspond to a word in speech, and he is handicapped, so far as a musical vocabulary is concerned. It will be well, also, for teachers to remember that they seldom get more than they expect from pupils. If the requirements are easy the student usually takes it lightly. If the requirements are hard the student is incited to higher effort.

Eusebius would be filled with enthusiasm over some new composition, while Florestan would ruthlessly reveal the faults which Eusebius had overlooked. Raro with his sound judgment was perhaps intended to impersonate Wicck. Schumann also provided his contributors with fanciful names when he called them as Davidites. Thus Julius was Knorr; Janquirit was Stephen Heller; Diamond was Zucalmagot; Chiara or Chiara was Clara Wicck; and Mendelssohn he called Felix Moritz.

Schumann remained always a true idealist who worked only for his noble cause, not for reward or wealth.

The compositions of 1834 include *Carnival and Etudes Symphoniques*.

A little episode of unfaithfulness to his Clara, by his entering into a short engagement of a few months to Ernestine von Fricken, need hardly be mentioned, for his feelings for Clara Wicck were too deeprooted to be thus set aside. In fact for nearly four years Schumann sustained all the torments of suspense regarding Clara Wicck, which inspired him with some of his most famous compositions, such as instance as his *Fantasia in C, Fantastische, Noctellen, Kreisleriana, Kindereszenzen, Arabeske*. He wrote to Clara: "No maiden, no angel from heaven, would be truer to me than you are; you alone could love me thus with a love so inexorably noble."

And Clara writes of him in 1839: "My love for Schumann is it true, a passionate love. I do not, however, love him solely out of passion and with an enthusiasm, but furthermore because I think him one of the best of men, because I believe no other man could love me as purely and nobly as he or so understandingly; and I feel that I have found in him the whole happy through allowing him to possess me."

Dorn speaks of her as "a fascinating girl, graceful in figure, of blooming complexion, with delicate white hands, a profusion of black hair, and wise glowing eyes. Everything about her was appetizing and I never blamed my young pupil Robert Schumann that only three years later he had married her, being completely carried away by this lovely creature."

In 1840 Schumann received his Doctor's degree from the University of Jena, and armed with the new honor, he obtained the hand of his beloved Clara, a rare instance of genius allied with genius, a love symphony of two lives.

Married life made him a "Minnesänger," a singer of love. In the happy years with his Clara he drew himself into song writing, and he set over one hundred and thirty poems of Heine, Ruckert, and others, including *Liebesfrühling*, written in conjunction with his wife; *Liebeslieder, Dichterbüchlein* and others. In 1841 he wrote three symphonies in B flat, in E and D minor and the *Fantasia* for piano and orchestra; to which, in 1845, were added the two more movements which were incorporated as the piano-forte concerto. 1842 he devoted to chamber music, and his preparation he shut himself in his study with the Beethoven quartets, and produced afterwards in rapid succession three string quartets dedicated to Mendelssohn, the piano-forte quintet, and the piano-forte quartet.

1843 was an eventful year for Schumann. The quintet had its debut with Clara Schumann at the

piano and David as first violin. In April of that year was opened the Leipzig Conservatorium with Mendelssohn as director and Schumann as professor of composition. Gade and Moscheles joining the staff later on.

During his residence in Dresden, Schumann made the acquaintance of Richard Wagner. Schumann was puzzled at the strange personality and he wrote to Mendelssohn: "Wagner is undoubtedly a clever fellow, full of crazy ideas and bold to a degree. The artist's manner is already displacing in the original, to say nothing of the same fault in the imitator. Nothing worse can happen to a man than to be praised by a rascal."

Two different readings of the same work are often equally good.

People say: "It pleased" or "it did not please" as if there were nothing higher in art than to please the public.

While Schumann was in Wien, 1838, the police authorities looked out sharp for any revolutionary symptom, and as a measure of precaution had prohibited the performance of the *Margareite*. Schumann composed the *Pastorale* and *Wien* in which there suddenly appears a caricature of the forbidden tune. It is masked in so masterly a fashion that it passed unnoticed by the authorities.

One evening at Wicck's Schumann was anxious to hear some new Chopin works which he had just received. Realizing that his lame finger rendered him incapable of playing he cried out despairingly: "Who will lend me fingers?" "I will," said Clara, and she sat down and played the pieces for him. She lent him her fingers, and that is especially what she did for him through life in making his piano and chamber music compositions known.

In one of his youthful letters Schumann writes to Clara: Promptly at eleven o'clock to-morrow morning I will play the adagio from Chopin's *Variations*, and will think strongly—in fact only—of you. Now I beg of you that you will do the same so that we may meet and see each other in spirit. Should you not do this, there break to-morrow at that hour a chord, you will know that it is I.

Resuming, we find the following salient points in Schumann's career:

1. Never departing from the loftiest ideals, never making concessions to the ignoble vulgar, never working for reward or wealth.

2. The strong influence of Jean Paul's writings which made itself felt as well in the artist as in the man.

3. The deep study of Bach and Beethoven.

4. The self-inflicted injury to his finger, which turned him from piano-playing to everlasting creative work.

5. The continuous endeavor to develop music into "soul speech."

6. The wonderful inspiration of a pure angelic woman and great artist; friend, tender wife, and the most vivid interpreter of his works in one person.

WHAT AN ADMIRABLE AND ENVYABLE ARTIST IS ROBERT SCHUMANN!

When I consider that although my music has nothing mechanical about it, it yet makes inconceivable demands on my heart; it seems almost that the heart should need rest after such exertions.

Experience has proved that the composer is not usually the finest and most interesting performer of his own compositions.

He is a good musician who understands the music without the score, and the score without the music.

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THE ETUDE

I love not men whose lives are not in union with their works.

One voice that blames has the strength of ten that praise.

He who sets limits to himself will always be expected to remain within them.

The extraordinary in an artist is unfortunately not always recognized at once.

How few regrets are made disinterestedly.

Mannerism is already displacing in the original, to say nothing of the same fault in the imitator.

Nothing worse can happen to a man than to be praised by a rascal.

Two different readings of the same work are often equally good.

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Schumann Anecdotes

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Why Schumann Succeeded

Resuming, we find the following salient points in Schumann's career:

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THE ETUDE



Gather Memories!

The True Story of a Musician Who Did Not

By CONSTANTIN VON STERNBERG

MANY years ago there lived a man widely known as a writer of practical—though rather dry—piano studies. He had tried his hand at more pretentious work (trios, quartets, solo pieces) but it was unsuccessful for reasons which the course of this story will reveal. His name, familiar probably to most of my kindly readers, was C. A. Loeschhorn, born 1819 in Berlin, which city he never left, and in which he died, 1905. I knew him, but slightly, just well enough to exchange greetings, and once in a while a few words when we met on the street. It was generally known among musicians at the time of my studies in Berlin that he was teaching the earlier grades of piano-playing ten or eleven hours a day, and that he used his Sundays for the writing of finger studies. He was never seen at concerts or operas.

If I had ever heard the slightest unfavorable comment upon his responsibility as a man or any doubt about his musical knowledge and his reliability as a teacher, his name should not have been mentioned here. (*De mortuis*—). It is mentioned, however, because what I wish to say about him will not detract from his memory, and it will show that I did not invent a figure for my tale, but that the story I am about to tell is true. And it teaches a lesson which every young person—especially a young music teacher, should take seriously to heart; a lesson which, in this curious era of specialization, is of particular importance and of great instructive value.

Loeschhorn had, in the course of years, by frugality and fortunate investments, accumulated a fortune so large as to enable him not only to retire from teaching (1853) but also to buy a handsome villa in the "swell" part of Berlin, a regular country estate, with a fine park around it; to keep a number of servants, gardeners, a coachman for his horses and carriages; in short, to live like a prince.

About three years after his retirement, on my way from New York to my native Petrograd, I stopped a few days in Berlin, and whom should I meet on the street but Mr. Loeschhorn, a roll of sheet music under his arm, and with every appearance of being very busy. I intended merely to salute him, but he stopped to tell me that, in order to be free from all business cares, he had entrusted the administration of his fortune to a well-known banker who, after a few months, failed and absconded with all of Loeschhorn's money, so that his beautiful property had to be sold at a great loss and that he had resumed his teaching over a year ago.

"It Was All Gone"

Naturally, I expressed my sincere regret that such a grave misfortune should have befallen him after a long life of honest work, but—imagine my amazement—he laughingly said that he was very glad, indeed, that "it was all gone," because, in less than a month after his retirement, he had grown heartily tired of his princely surroundings; that time had been hanging heavily at his hands; that he did not know what to do with himself, and so forth. In a sober, matter-of-fact way, he explained that his former busy life had left him no time to form close associations; that he was—as he said—respected by all who knew him, but had no real "friends" and so, for literature, pictures, sciences, nature and such "things" he had had—"naturally" as he said—no time to "bother" about them enough to become interested. He had not married and was, at his retirement, too old for it, and so—he thought it necessary to lay great stress on the point—he was *depressed* and *lonely*! Liberty from money earnings has evidently had no charms for him.

A sad case, no doubt; but was the sadness of it altogether undeserved? He had spent his life in giving lessons and writing finger studies; studies which reflected his experience as a teacher, but nothing else, for there is not a trace of fancy, imagination or emotion in them, such as we find in the studies of Heller, Jensen and others. He had neither read nor traveled; neither loved nor hated; his circle of interests was only a single

point, a dot of life surrounded by nothing and, this solitary point once abandoned, his mind and heart had nothing to enjoy, nothing to live for. The error of his life was in believing that happiness and joy of life could be brought to him from the outside; that they could be bought if he had only money enough to buy them.

(Just between ourselves, dear reader, and in a whisper: isn't that the very idea that our average business man holds? Doesn't he want to "die in the saddle" rather than give some younger fellow a chance? And is it not so because his circle of interests begins and ends with his business; is it not that he is afraid to retire because he feels that he has no funds within himself wherewith to fill out and beautify the remainder of life after retirement?)

It may be said that all great musicians have kept at their work until death, but this is, in the first place, not true of many of them. (Rossini, for instance, wrote his *William Tell* at 45, said "never write more" afterwards, though he lived until 78—but of this later.) Secondly, our friend was not a "great" musician. Many of those whom the world has crowned with immortality have kept at their work until death because it was through and in their work that they could best express their life, their experiences; experiences not of finger exercises, but soul experiences—of which our friend, Loeschhorn, was quite innocent. He himself, and oh, how he could have enjoyed his freedom from money earnings! His "at homes" would have been a *rendezvous* of fine minded men and women. His love of music, no longer enfeebled by hearing finger exercises and false notes for ten or eleven hours a day, would have driven him into the concerts and operas which, for obvious reasons, he had formerly shunned, and it would have been the crowning joy of his life to indulge this love of music in utter freedom—think of it in utter freedom from money earnings! How useful he could have made himself in one of the many so-called "unremunerative" pursuits by filling some honorary position where a broad mental scope, coupled with leisure, might have benefited a multitude of fellow beings. How rich a life he might have led had he taught but two hours a day, and led a life rich in experience, in interests, in friendships and—in a conception of music far higher than his former rudimentary routine work had enabled him to form. The life of his younger years would then have been well worth the strain to earn the reward of such a blissful leisure!

Now, let us try to depict to our mind the same Loeschhorn under such conditions as should have been found to arise if, all through his busy days, he had given only two lessons a day less than he did, and if



the time so gained had been spent in forming friendships, in social intercourse, in the open, in picture galleries, in reading good books, say, books on travel. All this would have brought him into touch with congenial people, with superior minds, and would have stimulated his imagination and created "Wanderlust" in him, a proper curiosity to know something about the "people behind the mountains." He would, then, have traveled and seen something of life, of the world. He might have become interested in one of the innumerable revelations which Nature is so generously ready to make to an inquiring mind. Any one of these things would have awakened and developed dormant qualities in him that might have interested some good woman sufficiently to make him think that he wanted to marry her—but why he might have married her? Two hours a day are in the short space of eighteen months, over a thousand hours, and a thousand well spent hours (which begot other thousands) are bound to produce a considerable and favorable change in a man's mental and physical make-up. Are we not all influenced by the books we read, by the sights we see, by the people we meet? True, his fortune might, then, not have grown enough to buy a chateau and to live in an uncommittal style, but like whilom Petronius' "donkey on a roof," but should have still sufficed to indulge his fond little habits of life *without* the drudgery of teaching rudiments and without violating more dry studies. This smaller fortune he could very well have administered himself, and oh, how he could have enjoyed his freedom from money earnings! His "at homes" would have been a *rendezvous* of fine minded men and women. His love of music, no longer enfeebled by hearing finger exercises and false notes for ten or eleven hours a day, would have driven him into the concerts and operas which, for obvious reasons, he had formerly shunned, and it would have been the crowning joy of his life to indulge this love of music in utter freedom—think of it in utter freedom from money earnings! How useful he could have made himself in one of the many so-called "unremunerative" pursuits by filling some honorary position where a broad mental scope, coupled with leisure, might have benefited a multitude of fellow beings. How rich a life he might have led had he taught but two hours a day, and led a life rich in experience, in interests, in friendships and—in a conception of music far higher than his former rudimentary routine work had enabled him to form. The life of his younger years would then have been well worth the strain to earn the reward of such a blissful leisure!

The Case of Franz Liszt

Is this fictitious piece of overdrawn? Let us see; Liszt, who died at the age of 74, ceased his money earning activities practically at 50, excepting compositions to which he devoted a few hours now and then when he felt in the mood for it. Yet, I venture to assert that during his remaining twenty-four years there was not a minute of tedium, for he remained the center of interest and of respectful and loving attention wherever he went, be it in Rome, Budapest, Weimar or in Bayreuth, where even Wagner's presence could not dim his lustre. The notables in all branches of art and science, the princes, kings, emperors and popes sought eagerly to know him, to do him homage, and as for the young men and women that gathered at his feet in Weimar and Rome—(ah, how these glorious times come back to my mind)—we just adorned him; yes, we loved him, not only the master artist but the man; we loved him so much that our love often threatened to overwhelm him in admiration and respect. He could not help noticing that our affection was not of an exclusively musical nature, and more than once he may have caught the look of admiration for his magnetic personality in our eyes. It was, perhaps for this reason that he declined to be confined himself to musical matters, but emphasized so often the development of "personality" by saying: "My

We have admirable and prodigious composers in other lands including America, where heretofore we were possessed by germanic conception from which

our composers have been awakened to an appreciation of the great grandeur and universal value of an epoch that has seen the birth of the *Symphony* on a *Volcanic Theme* by Vincent D'Indy, *Neria* by Debussy, *French-Suite* by Roger-Ducasse. Nothing more sumptuous, more rich, more promising has been unfolded to our eyes.

How a Great Pedagog Taught a Famous Daughter

This is how Friedrich Wiebe describes his first lessons in tune to his talented daughter who afterwards became Clara Schumann:

Father: Come, repeat these letters after me: C, D, E, F.
Clara: C, D, E, F.
Father: Go on: G, A, B, C.
Clara: G, A, B, C.

Father: Once more. Again and again: the first four. Right! Now all the eight together: C, D, E, F, G, A, B, C.

Clara: C, D, E, F, G, A, B, C.
Father: Backward: C, B, A, G—F, E, D, C.

Clara: C, B, A, G—F, E, D, C.

Father: (After several to repetitions.) Very good! Look, now you have learned something already. That is the Musical Alphabet, and these letters are the names of the white keys on the piano. Now you shall know immediately how to find and to name each of them. Before that, however, I must make the remark (at the same time I run with my fingers from middle C towards the highest Treble) that this way the sounds rise—become higher, inner; and that this, the other way (while I run my fingers from middle C towards the lowest Bass), the sounds fall—become lower, duller.

The half to the right upwards is called the Treble, the other half downwards the Bass. Perhaps you can distinguish already with your ear the difference between the fine, high sounds and the low, dull ones? Further, the thing that you see here before you, and that you are to learn to play upon, is called the keyboard; it consists of white and black keys. The black keys we shall learn by-and-by, and the white keys we shall call by their right names presently. You see there, upon the whole keyboard, always three black keys together, and then again three black keys together, and side by side. Now, put the first finger of your right hand upon the lower of the two black keys lying side by side, and slide with it downward upon the next black key, C, over all the keyboard. Can you tell me now what the one next will be called? Repeat the Musical Alphabet: Clara: C, D, E, F, G, A, B, C.

Father: It is D, you see.

Clara: And next comes E.

Father: Yes, and then F. The F over the whole keyboard you can find just as easily, by putting again the first finger upon the lowest of these three black keys that lie together, and sliding down to the nearest white key. In these two white keys, C and F, which you will find at once in the manner I have shown you, both in the treble and bass, you have now the surest clue for the recognition of all the white keys. For now the one next F is called—

Clara: G; and then A, B, and so on.

Father: Now let us repeat forward and backward the names of the keys, give the names of some of them out of the order, and continue with that for a short time. At the end of the lesson we will go over the whole once more, and thus, for the next lesson, you will at once know all the white keys, both in their order and out of it; only you must give yourself a little practice in it—and you can make it for yourself, for you have a hold at once in the C and in the F. Now, let us shortly take something yet quite different, which also please you. I told you before, that the sounds this way (running up with the fingers) rise—become higher, and this way (running down with the fingers) descend—become lower. Thus one sound is like another, but either higher or lower. I suppose you can hear that already? Well, turn round now, with your back towards me. I now strike two sounds one after the other; which is the higher, the first or the second? (I go on in this manner, and bring the sounds nearer and nearer to each other—perhaps, also, in order to perplex and to strain the attention. I give the lower sounds very softly, and the higher sounds more firmly, and in this manner I go by degrees down into the Bass, according to the capabilities of the pupils.) I suppose the listening tries you somewhat? Ah, but a fine ear is requisite to play the piano.

THE ETUDE

Note Reading and Keyboard Drill

By Vera Amica Johnson

For the pupil who is unable to read at all the following plan is practical, thorough and at the same time easily understood, even by very young pupils. The outline is as follows:

1. The seven letters of the musical alphabet to be learned forward and backward.
2. Location of each letter on keyboard by its group or octave name.
3. Reading by position.
4. Reading by letter names.

It is not absolutely necessary to follow the exact order of the above outline as No. 3 can be used first, if desired, although the writer generally spends the first lesson or two on technique (up and down finger motions and hand gymnastics) at a table, and the location of letters at the keyboard—learning the Cs and Fs at first lesson, and working from that foundation in the lessons following.

Home Work Following the First Lesson

In this pupil's lesson book write the seven letters backwards—G F E D C B A—as home work for first lesson, with instructions to parent to ask questions regarding the position of the different letters, for example: What letter comes after D going backwards? (C) What letter comes after A? (G), etc. Also have the child start with a different letter each time and say the alphabet backwards from that point. For example, begin with E and say E, D, C, B, A, G, F; then start with some other letter (for instance, B) and repeat in correct order. The importance of this simple exercise cannot be over-estimated.

The Next Step

To teach the location of letters on keyboard, ask pupil to look at keyboard. What color are the keys? How are the black keys grouped? (In 2s and 3s.) Locate the groups of two blacks nearest the center. Now look again and find the white key at left of those two blacks. This is called middle C, or one-line C. Now locate all the Cs on keyboard.

The next step is to find the group of three black keys and the white key at the left. This is called F. Locate all the Fs.

For home work, locate all the Cs and Fs—and tell which group of black keys (2s or 3s) are located nearest to them.

At the next lesson, all the different letters can be located, and the octave or group names learned (unless with the piano, the octave names can be learned, as with every pupil, the amount of home work assigned should be according to each one's natural ability). Beginning at middle C and continuing to the right as far as the B, is the treble group; and continuing to the left above C (to B) the two-line group; the next seven, the three-line group; the next five, four-line group; and the last key (C) in the five-line group.

When a composer sets out to make a piece of music and employs all that he knows of the art of composition, he will find himself in a very unproductive state until the actual inspiration comes. No amount of knowledge will make music; but good music cannot be made without the essential knowledge. This may be compared to an inventor, as some composers of notable popular successes have been musical inventors—that is, they have had no specific musical training, but nevertheless they have unconsciously done a great deal of thinking about music and have heard a great deal of music, and this has served for theory.

An English theorist has collected in a table the various effects associated with the different tones of the following: Dr. Frank J. Sawyer, the compiler of the following, was Doctor of Music at the University and a graduate of the Leipzig Conservatory.

When the Pupil Starts

THOUSANDS of teachers have shown their appreciation of the real help that THE ETUDE gives by forming the habit of sending a bill for a year's subscription with the first issue at the beginning of the teaching year. Their pupils have soon learned the wisdom of this, as it is THE ETUDE's aim to supplement the work of the teacher in every possible way.

Starting with B below middle C, and counting down seven keys, is the small group; below that, the large group, which is followed by the contra, and the last two keys comprise the subcontra group (A and B).

Write in the pupil's lesson book these nine names of the different octaves, to be learned for the next lesson, at which time the pupil should be able to locate one-line C, three-line F, four-line B, small D, contra E, large A, etc.; in fact, any and every key on concert. This drill should be continued for several lessons, till the location of each key is thoroughly mastered.

Note Reading by Position

The quickest method of note reading is by position; that is, to teach the relation of notes on staff to keyboard, regardless of the letter names, followed later by letter naming as a separate exercise.

Call attention to Exercise 1 of Presser's *Pupil's Book*, of which the first note is in the third space, and located on the keyboard in the two-line group, the white key at left of two blacks.

The next note following, which is one higher on the staff, is the next key higher on the keyboard, and the third note the next higher key on the keyboard, etc. In other words, one note higher on staff is always one key higher on keyboard, and one note lower on staff is one key lower on keyboard.

With this much preliminary knowledge the average pupil will soon learn to play the first page without either hand.

This is pleasing to both pupil and parent, and each feels that the pupil has really made a beginning.

Letter-Naming and Note-Spelling

At the next lesson, letter-naming can be started and it is surprising how easily and quickly a pupil can read the first few pages. Reading exercises, however, should be continued for several lessons, together with note writing. *Sutor's Note-Speller* is a great help at this point.

A Interesting Device

For very young pupils a simple and interesting device as an aid to reading can be easily made and used. Take a long piece of cardboard, about 24 inches, and draw the five staff lines on it, and divide it apart, for the G clef; below this draw short vertical lines for middle C, followed by five lines for the G clef below, to be used later.

Take another piece of cardboard and cut in small one-half inch squares, on each one of which write one letter of the musical alphabet, making in all about seventy letters; and then place them on the staff lines above C (to B) the two-line group; the next seven, the three-line group; the next five, four-line group; and the last key (C) in the five-line group.

The children enjoy very much placing the letters on the lines and spaces, and if the pupil is old enough to handle ordinary words, added interest is created.

Have the Scale Degrees Different Effects?

By E. E. Delany

DEGREE	NAME	EFFECT
First	Tonic	Finality of "Home" The ear is satisfied.
Second	Supertonic	A desire to fall to the tonic.
Third	Mediant	Calmness, quietness, restfulness. The ear is satisfied.
Fourth	Subdominant	Dullness and a tendency to fall to the third degree. The ear is unsatisfied.
Fifth	Dominant	Brightness. The ear is satisfied.
Sixth	Submediant	The note above the bright dominant and desiring to fall to that degree.
Seventh	Leading Note	A strong desire to lead up to the tonic.

THE ETUDE

"The you think is suitable for an advanced pupil, who reads well, to begin the practice of all exercises and pieces with each hand separately?"

Not necessarily. You must learn to use your judgment in regard to this, and teach your pupils, who are sufficiently advanced to begin to develop their own. It is a wise plan, however, to attack all difficulties with one hand at a time. Especially passages of peculiar intricacy. The hands and fingers can thus be better taught to shape themselves properly to the keys for any given passage, and retain that position when the two hands come together. Meanwhile in studies and pieces it is frequently the case that the right hand will have work of considerable difficulty, while the left hand plays a simple accompaniment in chords, or similar, or even a simple accompaniment figure. There are many cases of this sort in which it is not necessary at any time to separate the hands, particularly with an advanced player.

Besides, an advanced player should develop sufficient sight-reading capacity so as to play simple passages at once without excessive work. What have the years of practice been worth if this does not become one of the assets of a player to read simple music at once? Try and develop your judgment as to all such matters, and at the same time learn to be self-reliant.

Hands Separately

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The Mason Touch

"Will you please tell me whether the finger strokes produced by doing the finger exercises as taught by Mason, Hoffman and others, are considered out of date? I have been told that they are, and have heard it spoken of as a 'wiping' or 'buttering' touch. Personally, I seem to think that a touch so full of vitality and splendid dexterity is not happily described by either of those terms. I had a great deal of practice in that manner of playing, and I am perfectly positive that it did wonders for me, both in developing a good accent and also in the lightness of hand and clear articulation of legato passages."—S. M.

You are perfectly right in your conclusions, and your opinion as to what the system has done for you is valuable. The terms wiping or buttering can do no harm, except by the inflection placed upon them in speaking, and the words do possess a certain amount of descriptive significance as to the manner in which some of the motions are made. The Mason ideas are right in line with the most progressive ideas of the day. Those who decry them very likely do not understand them. Meanwhile you should not forget that nearly every type of touch that has ever been in use is made a part of modern piano playing. There is no such thing now as placing the hand in a given position, and never permitting it to move except when it rises as a hinge on the wrist, which used to be taught fifty years ago. To make of yourself a devotee of the Mason system does not prevent your being a champion also of every other good idea that is brought to the front in piano playing. Keep in mind all new suggestions and ideas and whatever seems good, and particularly what proves good, incorporate in your work.

Whimsical

"I have a pupil of seventeen now working in the fourth grade, who seems to do good work except that she never quite finishes her pieces, but loses her interest and wants another one. Her pieces quickly slip from her memory, and she is not very finely in her harmony and in music. How can I counteract her defect?"—M. O. S.

Your pupil has evidently never been trained to work for continuity of purpose. Her fault is a common one, especially with players who work without a teacher. If pampered too much in his entire musical career will be endangered. You should first convince her that she ought to have a reputation for instant recall. Then demand, which are always at her finger ends. Pick out a

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

series which are attractive, building up the list one by one, and see that she keeps it in constant practice. Every little while give her a "repertoire lesson"; that is, one devoted entirely to hearing her play these pieces. If she can only regularly take one lesson a week, present her with a monthly lesson, in which you hear the repertoire at some odd time. Make her understand that this is exactly what the great virtuosi do. They have a series of pieces which they keep in constant practice, and always ready, with the exception of a little polishing, for their public recitals. Paderewski on his last trip played the same pieces he did on his first nearly thirty years ago, and there were but few changes. Next, if it is possible, have pupils' recitals, even if only in your own parlor; these prove most excellent incentives for students to work up and polish their pieces. Everybody works with more enthusiasm and earnestness if they have some definite object in view. Pupils will often work twice as hard on a piece they expect to play for an audience. This is the chief rationale of the pupils' recital.

Time Out of Joint

"Owing to former inconstant teaching, an eleven-year old pupil really means her counting, with the piano, and counts afterwards. How can she be helped?"—A. R. K.

First teach your pupil to count measures regularly, away from the instrument, speaking all the counts decisively, and the accented counts sharply; thus, ONE two, ONE two, or ONE two three, ONE two three, or ONE two three four, ONE two three four, and so on. In the latter measure, count the third last note sharply, then the first. Next, while thus speaking the counts, have her clap her hands sharply together on the first or accented count, and more lightly for the third count in the measures with four beats. Third, go to the piano and play and teach her to count in this decided manner to your playing. A good deal of this drill will be necessary. Next take the simplest music she plays and have her count in same manner, first with right hand alone, then with left hand alone, and finally with both together. Then do the same way with some more difficult pieces that she has already learned. In learning new pieces, count the hands separately at first, then try together. Do not expect to see much improvement in a week. It will perhaps require patient work for months.

Learning the Notes

"I have a small pupil of five years who plays the treble clef, but has no older sister play. Shall I use the *Musical Moments* of Stella M. Lively and have her learn the notes without learning the notes? The pupil is supposed to play these before learning the notes. I have a list of the names of the notes by method. Or should I have her mother to let her wait a year or so?"—G. L.

If you have a way of easily teaching a pupil to play by rote, by all means do so. They first learn to sing in this manner. Why not to play also? One of the great drawbacks of elementary piano teaching is the necessity for the pupil fixing the attention on several things at a time. This is a complication of mental processes which is confusing to children, and one cause of the distaste many of them in at any stage of their learning. If you can avoid this by first attempts at learning to play the piano, pupils who first learn to play by rote later learn the names of the notes very rapidly. We learn to speak first, learning the sounds entirely by ear. In later years we learn to read letters and how they are spelled, and then the sounds we already know. This is a rational process that has been difficult to imitate in devising methods of playing the piano. It is a problem that ought to be solved, however. How to teach the child to learn the names of music first, and the signs that represent it afterwards.

Graduating

"1. Must a person take up harmony before graduating from music? Could it not be taken up after passing the first year? Are there any special studies or books one must take up before graduating, and what are they?"—M. M.

1. Graduation is a relative term and by no means refers to completion. In most institutions, academic or musical, it refers to a certain course of study which has been laid down, and after a student has finished it he is given a diploma to that effect. Although a school may have more or less leeway as to the course of study insisted upon, yet it is generally guided by the standard requirements for a good general education that have been proven necessary in past years. Graduation simply indicates that a person has had the ability and application to complete a given course of study, but guarantees nothing as to that person's ability in applying his knowledge in teaching. This is a matter to be tested out by experience. Graduation gives one a certain prestige, however, with the average run of people. It follows from this that an institution may lay down a course in piano playing, the completion of which wins a diploma. Meanwhile, that diploma, if rightly worded, can only refer to piano study and not to musicianship. There can be no musicianship in the simple ability to manipulate the keys, although that seems to be as far as the average layman looks. Graduation, to imply musicianship, should imply the study of such subjects as harmony, counterpoint, history, analysis, etc. Graduation applies to the general education along routine lines. Specialization is accomplished in post-graduate study. In some institutions counterpoint is left for post-graduate study, although harmony is insisted upon.

2. In academic study there are certain things in a prescribed collegiate course which are necessary for a liberal education. In English literature, for example, how much would a person know who had not studied the lives of, and become familiar with, a certain number of the representative writings of Chaucer, Spenser, Shakespeare, Milton, Bacon, Browning, Tennyson, Thackeray, Dickens and others? It is the same in music. You should know something about the great composers. The piano player who takes no interest in the lives and personalities of the great composers you may safely infer will only glide along the surface. Hence graduation should include this sort of study. Then you must acquire a knowledge of the representative works of the great composers, Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Chopin and others. Take Beethoven, for example. You should own a complete copy of his sonatas. Certain representative ones you should make your own by long and conscientious study. The great virtuosi select certain ones and make them a lifetime study. They never allow them to slip away from them. The rest of them you should take down from the shelves frequently and read through at sight, until you are thoroughly familiar with them. Then you will understand any reference to them in your reading, and will be able to form an estimate of the greatness of any of them in your concert pianist, and may also select from them for your various pupils. As to studies, these are more and more being left to the individual judgment of teachers, so long as the list is not too long. Meanwhile a certain number of studies should be studied, and of course the Chopin studies are a *sine qua non* with all finished pianists. In conclusion, you must remember that there is practically no such arbitrary thing as graduation. In colleges and universities graduation is a ceremonial day, in music first, and the signs that represent it afterwards.



E. R. KROEGER IRENE RITTER WALLACE JOHNSON

ETUDE Prize Contest (Second Series)

IN THE ETUDE for January our readers will find comments upon the final adjudication of THE ETUDE Prize Contest for Musical Composition, as well as biographies and portraits of three of the successful contestants, J. Frank Freysinger, Edward F. Laubin, Albert L. Norris. This month we take pleasure in printing three other biographies of composers whose works have given much pleasure to readers of THE ETUDE.

IRENE MARCHAND RITTER

IRENE MARCHAND RITTER was born in Philadelphia, of talented and cultured parents. Her gift of music manifested itself at a phenomenally early age. When she was a baby of two she was given a toy piano, on which she played a perfect rhythm to what her mother performed on the large piano. When two and a half years of age, little Irene listened to her mother reprimanding a careless pupil, and eagerly asserted that she could play the piece in question better than the pupil. Whereupon, being lifted up to the piano, the child played it perfectly. After this the mother began the serious musical training of Irene. At three she played in public. At five she played at entertainments with the keys covered. At six she composed her first piece, a little waltz called *Irene*. Miss Ritter has studied theory, piano and organ with Dr. Duernier, Denver, Colo., and harmony and voice with Ida Cosden de Socio, who arranges her compositions for the publisher. Some of her music has had a hearing at Willow Grove with much success. Miss Ritter's prize winning composition, *Sparkling Fountain*, will be found in the music of this issue.

ERNEST R. KROEGER

ERNEST R. KROEGER, composer, organist, pianist, teacher, was born at St. Louis, Mo., on August 10, 1862. His musical trend was early discovered, and he was given good instruction. His father, however, died when the boy was nineteen, so he was obliged to enter into a mercantile career. But so determined was he to succeed musically, that he rose early every morning and practiced until it was time to go to business. He practiced also in the evening. He had composed from the time he was ten years of age, and each year he gave a concert of his musical compositions. He had

already given recitals in public at sixteen. Later he dropped mercantile affairs and devoted himself entirely to music. Mr. Kroeger was one of the founders of the American Guild of Organists. He has held organ positions ever since he was fifteen, and has written much music for the organ, piano and orchestra. He was educated entirely in the United States. His prize winning composition, *Humoresque Americaine*, is among the musical numbers in this issue.

WALLACE A. JOHNSON

WALLACE A. JOHNSON was born in Plainville, Conn., November 3, 1868. As a child he was known as a musical prodigy, playing the piano before he could speak plainly, and appearing in public when he was six, previous to taking lessons. At seven he began to study, his only instrument being a small melodeon, his teacher a local musician. His parents were people of straitened means, so the boy was obliged to leave school at an early age and go to work. For three years thereafter he worked ten hours a day and practiced his music for two or three hours every evening, taking lessons with a good teacher, for which he himself paid with what he earned. At sixteen he had made such progress that he was playing at concerts and teaching the piano and organ. Besides these activities he was composing songs and instrumental pieces, many of which he readily sold. He also took up piano tuning, and has since practiced this in connection with his other work. In 1905 he removed to Pasadena, Calif., on account of ill-health. Here he devoted himself almost entirely to composition. Among other piano pieces he wrote *The Treaty of Peace*, dedicated to Theodore Roosevelt, for which he received a personal letter of appreciation from Mr. Roosevelt. Mr. Johnson's prize winning composition, *Ferns and Flowers*, is to be found in the music of this number.

Definitions for Pianists

Flexor Muscles—Muscles that bend a joint from straight to an angle; they oppose the extensor muscle.

Extensor Muscles—Muscles that act in extending or straightening a joint or part.

Tendons—The hard, gristly fibers which bind the muscles to the bones.

Metacarpal Joint—The metacarpus is that part (or process) between the wrist and the bones of the palm.

The point where the fingers join the hand is the metacarpal joint.

Rotary Motion—Motion which proceeds in a circle; movement upon an axis. The hand has a rotary motion when it turns the knob on a door.

Pressure Touch—A touch opposed to the touch of percussion or striking. A touch in which the finger is first brought into contact with the key before it is pressed down.

Protestato

THE Italian public in former years employed a custom (which is still in vogue in some parts of Italy) of deciding for itself whether a singer shall or shall not be engaged for an operatic season. Let us suppose that a new singer makes his debut in a strange opera house. He is hissed and howled off the stage on the first night. He has still two other chances to make good. If he is hissed down three nights in succession he is said to be "protestato," that is, he must give up his position for the season and stand the stigma of being "protested." Just how busy a singer, especially one of Latin parentage, could live down such a disgrace is hard to tell. One can also see how a claque could ruin a really worthy debutante under such conditions.

Don't Manufacture Difficulties

MANY of the difficulties that the self-help student in music encounters are not difficulties in fact, but merely difficulties in the mind of the player. Picture a certain passage as difficult, and at once it becomes more and more difficult. Just as an experiment, why not take a little section of the most difficult piece you have—not something physically beyond the reach of your hand, but something technically possible. First look at it carefully several times and ask yourself:

"Why does this seem difficult to me? What makes it difficult? What are my shortcomings in it? Do I hold my hand right? Do I look at it too quickly to understand the notes or the time?"

Then play it very slowly, all the time trying to find out for yourself why it is difficult. Then say to yourself:

"I think I have the hang of this. I am going to make an attempt to play it with ease and not with difficulty."

Half of poor sightreading and poor playing comes from imagined difficulties. Robert Louis Stevenson, who made himself one of the great masters of English, despite the fact that his invalid body made all life difficult to him, once said:

"Go not out of your way to make difficulties."

The Joy of Well Doing

By Thomas B. Empey

THE teacher's life is often an irksome one, full of difficulties, long hours, broken appointments, missed lessons, disarranged plans, often unpaid bills, and ingratitude of hard-taught pupils.

Nevertheless, there is, in the profession of the teacher, whether of the school teacher or of the music teacher, the greatest fund of satisfaction in good work.

A true teacher must inevitably feel, in work done conscientiously, that he is working hand in hand with the great purposes of evolution. He must feel that part of the advance of the world is helped on by his whole-hearted efforts, and that future generations will be a degree or so higher than if he had not assumed the responsibility for that hard-earned step ahead which is the province of the teacher.

In the light of this thought, the mere material "mint and cummi" is of little consequence. What if the pupil did give a lot of trouble—through stupidity, carelessness, tardiness, unreliability?—she DID learn something from you, and she learned it as thoroughly as you were able to teach it to her. What if she failed to appreciate what you had done for her? You knew that she had improved, didn't you? What if, after all, she went to a rival teacher? Well, this is something that tests the teacher's philosophy. But you try to do it in such a way that it will be, not a mortifying circumstance, but a veritable asset in the formation of your character. The life of the teacher is blest in proportion as he advances himself, for so he is better able to advance his pupils.

Drudgery? No doubt. But much more than drudgery if one goes at it in the right way. He can both get and give a liberal education—and in a wider and deeper field than that of music. He can, in fact, teach technique, and learn punctuality, patience, forethought, philosophy, order, command, and many other valuable—yes, invaluable—lessons. And so thinking, he will inevitably become at the end of his teaching life, not a weary, pessimistic, crabbed, jealous, worn-out man, but a happy, sincere, aspiring soul, which has achieved on this earthplane all that a soul can achieve in one life, a soul with many pleasant memories, and the uplifting love of numbers of other souls who have advanced through his teaching.

DANSE COLUMBINE

In the modern *intermezzo* style. To be played very quaintly, but with some deliberation in the middle section. Note the brilliant ending with the final *glissando*, Grade 4

Allegretto capriccioso M.M. 4=108

Prize Composition
Etude Contest

FERNS AND FLOWERS

VALSE CAPRICE

WALLACE A. JOHNSON, Op. 39

A graceful and playable drawing-room waltz. Grade 3 $\frac{1}{2}$
Tempo di Valse Vivo M.M. $\text{♩} = 76$

Musical score for 'Ferns and Flowers' by Wallace A. Johnson. The score is in 3/4 time, marked 'Tempo di Valse Vivo M.M. $\text{♩} = 76$ '. It features a piano introduction, a main waltz section with various dynamics (mp, p, mf, f, pp, acc. tempo, rall., f, mp, p, pp, acc. tempo, rit., p, pp, acc. tempo, f, D.C.), and a Trio section. The score is written for piano and includes fingerings and articulations.

* From here go back to the beginning and play to Fine; then go to Trio.
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Musical score for 'Full of Fun' by Paul Lawson. The score is in 3/4 time, marked 'Allegretto M.M. $\text{♩} = 76$ '. It features a piano introduction, a main section with various dynamics (p, mf, f, acc. tempo, rit., p, mf, f, acc. tempo, rit., D.C.), and a Trio section. The score is written for piano and includes fingerings and articulations.

FULL OF FUN

PAUL LAWSON

A good practice piece for first velocity work. Grade 2 $\frac{1}{2}$
Allegretto M.M. $\text{♩} = 76$

Musical score for 'Full of Fun' by Paul Lawson. The score is in 3/4 time, marked 'Allegretto M.M. $\text{♩} = 76$ '. It features a piano introduction, a main section with various dynamics (mf, f, acc. tempo, rit., p, mf, f, acc. tempo, rit., D.C.), and a Trio section. The score is written for piano and includes fingerings and articulations.

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Prize Composition Etude Contest

HUMORESQUE AMERICAINE

E. R. KROEGER

A fine characteristic number, displaying strength and vigor of conception and rising to a fine climax. The middle section is in the style of a "negro spiritual".

Grade 5

Allegro energico M.M. =108

mf

f

p

cresc. poco a poco

ff

Last time to Coda

trattando

mp

mf

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THE ETUDE

moderato

mp

poco rit. D.C.

CODA

ff con fuoco

FLAME FAIRIES

A useful little study piece, introducing velocity and syncopated effects. Grade 2 $\frac{1}{2}$

Giocosu ma poco lento M.M.♩=104

A. C. GALBRAITH

A user in little study piece, in F major, 3/4 time, by Niccolò Paganini, Op. 10, No. 14.

Giocoso ma poco lento MM. = 104

The image shows a musical score for a piece titled "Giocoso ma poco lento" by Niccolò Paganini, Op. 10, No. 14. The score is in F major, 3/4 time, and consists of six systems of piano and violin staves. The tempo is marked "MM. = 104". The score includes various musical notations such as dynamics (mp, mf, cresc., rit., f), articulation (accents), and fingerings. The piece concludes with a "Fine" marking.

FRISKA

from HUNGARIAN RHAPSODY No. 6

F. LISZT

A brilliant *Finale* from one of the most popular of Liszt's Hungarian Rhapsodies. Especially adapted for four hands.

Allegro M.M. = 126

SECONDO

Primo

poco rit. *p in tempo*

sempre dolce, leggermente

più dolce

dolciss.

crsc. 6 *f a tempo*

FRISKA

from HUNGARIAN RHAPSODY No. 6

F. LISZT

PRIMO

Allegro M.M. = 126

poco rit. *p a tempo*

ten. *sempre dolce, leggermente e staccato*

più dolce

dolciss.

crsc.

a tempo

rinforz. molto *a piacere* *f*

SECONDO

THE ETUDE

Musical score for the Second Piano part of 'The Etude'. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a series of chords and eighth notes, marked *mf*. The middle section features a dense texture of sixteenth and thirty-second notes, with dynamic markings *cresc.*, *rinforz.*, and *rinforz.*. A section marked *Presto M.M. = 144* includes the instruction *più rinforz. e string.* and a fortissimo *f* dynamic. The score concludes with a *fff marcato* section. Fingering numbers (1-5) are provided for many of the notes.

THE ETUDE

PRIMO

Musical score for the First Piano part of 'The Etude'. The score is written in treble clef with a key signature of one flat (B-flat). It begins with a series of chords and eighth notes, marked *mf*. The middle section features a dense texture of sixteenth and thirty-second notes, with dynamic markings *mf leggiero*, *cresc.*, and *rinforz.*. A section marked *Presto M.M. = 144* includes the instruction *più rinforz. e string.* and a fortissimo *f* dynamic. The score concludes with a *fff marcato* section. Fingering numbers (1-5) are provided for many of the notes.

Prize Composition
Etude Contest

SPARKLING FOUNTAIN
VALSE

IRENE MARSCHAND RITTER

A Valse de ballet in modern French style, Grade 4
Vivace M.M. ♩ = 72

Musical score for 'Sparkling Fountain' by Irene Marschand Ritter. The score is in 3/4 time, key of B-flat major, and is marked 'Vivace M.M. ♩ = 72'. It features a piano introduction, a main section with various dynamics (p, mf, f, cresc., p, pmo. rit., pmo. forte, p, cresc., pmo. e rit., Fine), and a 'TRIO' section marked 'f vivo assai'. The score concludes with a 'D.C.' (Da Capo) instruction.

* From here go to the beginning and play to Fine then play Trio.
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Musical score for 'On the Train' by David Dick Slater. The score is in 3/4 time, key of B-flat major, and is marked 'Broadly M.M. ♩ = 144'. It features a piano introduction, a main section with various dynamics (mp, f, cresc., f, Fine), and a 'D.C.' (Da Capo) instruction.

ON THE TRAIN

Chicago was the hen-house,
New York—the garbage heap;
The railway track was rather rough,
And also pretty steep.
We blew the whistle, rang the bell,

And started down the way.
Over hollow, hill and hump,
Rattle, rattle, bang and bump,
In shorter time than I can say
Upon the garbage heap we lay, Grade 2½

DAVID DICK SLATER

Musical score for 'On the Train' by David Dick Slater. The score is in 3/4 time, key of B-flat major, and is marked 'Broadly M.M. ♩ = 144'. It features a piano introduction, a main section with various dynamics (mp, f, cresc., f, Fine), and a 'D.C.' (Da Capo) instruction.

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THE INDIAN

M. L. PRESTON

Lively and full of real color. Grade 2 1/2
Allegro M.M. ♩ = 108

JOHN HOWARD PAYNE

HOME, SWEET HOME!

HENRY R. BISHOP

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The lumber that's wasted costs just as much as the lumber that's used. The only possible way to reduce present high prices of lumber is to save the usual waste. The Aladdin System produces all the lumber in our mills ready to be nailed in place. Waste of lumber is reduced to less than 2%. Cost of labor is reduced 30%. The man will do in seven days what used to take thirty days to accomplish with ordinary lumber. The Aladdin System, the Aladdin Homes, save for prospective builders, explains this completely and thoroughly.

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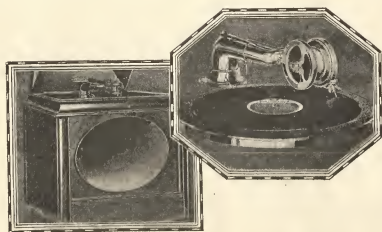
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RECORDS

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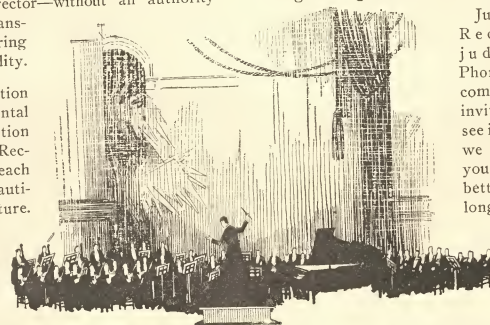
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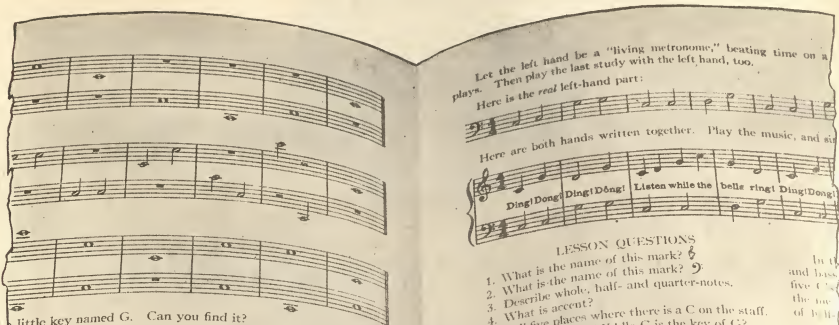
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Newest and Best of Elementary Piano Methods



little key named G. Can you find it?

How many G's can you find? Where is G just below Middle C?

Now can you play these last two pieces at the same time, right and left hands together?

Tap the rhythm of them together first and then play them.

FIRST STEPS

FOR THE YOUNG PIANIST

Count one, two, three, four, five, six, seven, eight, nine, ten. That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

BY HAZEL GERTRUDE KINSCHELLA

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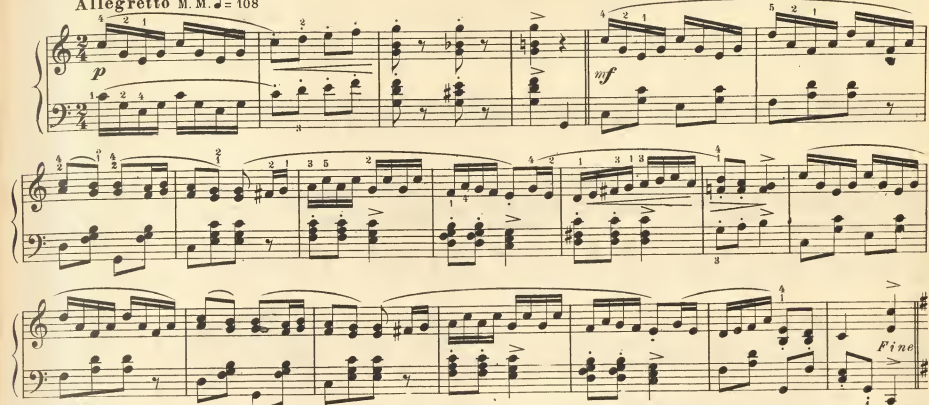
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THE CRICKET

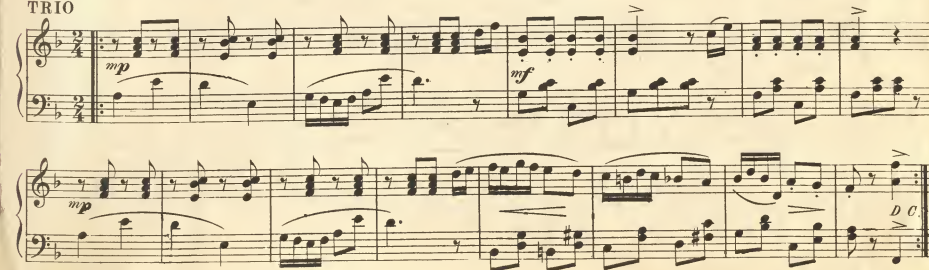
Sprightly finger-work for the right hand, with an attractive left hand melody in the *Trío*. Grade 2½.

MATILEE LOEB-EVANS

Allegretto M. M. ♩ = 108



TRIO



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MENUET-BALLET

EMILE FOSS CHRISTIANI

In the real old style, with the fine picturesque quality. Grade 4

Andantino con moto M.M. = 108

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Più mosso

TRIO

CODA

CACHOUCHA-CAPRICE

Arr. by W. P. Mero

J. RAFF

A easy and playable arrangement of the principal themes from a well-known semi-classic, Grade 3.

Allegro non troppo M.M. ♩ = 54

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YOU

"For you are everything"

STANLEY F. WIDENER

NELLY HART WORDSWORTH

A charming ballad, with a broad and swinging refrain.

Moderato

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WHERE LOVE IS ALL

ARTHUR F. TATE

EILEEN NEWTON

The latest song by one of the most popular of contemporary English writers.

Moderato

p

1. Since we were part-ed, Wea-ry is my way,
2. Some-times at twi-light When fair Hes-per gleams,

mf *rall.* *p*

One vis-ion on-ly Cheers me night and day; Far from my dear one Though I may be,
Love's thou-sand voi-ces Float a-cross my dreams, Ech-o'es of rap-ture Call from the past,

Ped. simile *8* *Slightly slower and with much expression*

Yet Love's fair king-dom Shines for you and me.— Come seek Love's gold-en clime, Land ev-er new,
Un-til they draw me Back to you at last.—

rall. *p* *mf*

Where bells of men-ry chime, My thoughts of you!— Ros-es may droop and die, Stars flame and fall,

mf *pp* *ff*

Still one true heart a-waits you Where Love is all, heart a-waits you Where Love is all.

rall. *p* *pp* *ff*

IF YOU BUT KNEW

MARY GLEADALL

A neat and well-written love-song, of the declamatory type.

ANNA PRISCILLA RISHER

Andante *mf* *8* *ten. cresc.*

I'm wait-ing love, I've wait-ed long For you to call my name. One

mf *mf* *ten.* *cresc.*

gentle word, one look of love, Would set my heart a-flame. — One gen-tle word, one look of love, would

mp *mp* *mp*

set my heart a-flame. I'm wait-ing love, I've wait-ed long; My heart you can - not

mf *mf*

know. But, ah! a-las, if you but knew, I would set your heart a-glow. But, ah! a-las, if

mf cresc. *mf* *mf* *mf*

you but knew Ah — if you but knew. I'm wait-ing love, I've wait-ed long.

ten. *rit.* *atempo* *p rit.* *e* *dim.* *pp*

rit. *atempo* *rit.* *dim. l.h.* *ppp*

FROLIC A NOVELETTE

C.S. MORRISON, Op. 186

A bright *encore* number of medium difficulty, full of color and vivacity. Also published for piano solo.
Moderato M.M. ♩ = 108

VIOLIN

PIANO

mf

atempo

f

accel. cresc.

atempo

mf

accel. cresc.

accel. cresc.

f

Pia mosso

1

Tempo

mf

accel. cresc.

mf

atempo

mf

atempo

mf

THE ETUDE

THE ETUDE

accel. cresc.

accel. cresc.

Meno mosso

p

p

p

p

1

2

D.C.

D.C.

Great: 8' & 4' (f) Sw. coupled
Swell: Soft 8' & 4' with Oboe
Choir: Concert Harp, and Soft Flute 8'
Solo: Chimes
Pedal: 16' & 8'; to Gt. & Sw.

THE BELLS OF ABERDOVEY SABBATH EVENING CHIMES FANTASIA FOR THE ORGAN *

H.J. STEWART

MANUAL

PEDAL

Andante

Gt. f

Ch. pp (lento)

Gt. f

Ch. pp (lento)

Solo

Ch. pp

Solo

Chimes

Chimes

Sw.

mf Gt. Dis.

Chimes

THE ETUDE

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Page 120 FEBRUARY 1920 THE ETUDE

Ch.
Sw.
Gt.
Gt. to Ped. off
Gt. 8'
Sw.
Gt.
Gt. to Ped.
Ch.
Gt.
Sw.
Gt. to Ped.
Lento
rit.
Solo
Chimes
Ch.
Lento
mf
Echo Voix Celeste
Gt.
mf
Echo Gt.
Voix Celeste
mf
Echo
Voix Celeste
pp
Gt.
Gt. to Ped.
Ch., Soft Flute 8'
Sw. Vox Humana
Bourdon 16'
pp
Gt. to Ped. off
pp

THE ETUDE
8

FEBRUARY 1920 Page 121

Ch., Concert Harp & Flute 8'

Flute 8'

pp

Ch. Concert Harp & Flute 8'

Gt. to Ped.

Git.

cresc.

f

cresc. sempre

rall.

Full Organ

MENUET

from "SYMPHONY" in E♭

Arr. by M. Greenwald

This number has proven very popular in the more difficult arrangement by Schulhoff. Grade 2½

W. A. MOZART

Allegretto M.M. ♩ = 126

TRIO

mf

p

f

marcato

Fine

D.C. al Fine

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His Satanic Majesty in Opera

SETTING the devil to music has become one of the casual matters in musical history. His favorite role is in the opera of *Faust*, but there are other Satanic operas which have won fame in days past. No one has ever been able to determine the origin of the idea of barbarizing one's soul the devil for a consideration which is usually a life of licentiousness. It is said to be traceable to pagan times. Certainly the dark ages developed many fabulous stories revolving around this idea. Many famous men were alleged to have made this peculiar bargain, among them Zoroaster, Virgil, Merlin and Paganini. The original Dr. Faustus was a traveling sorcerer and magician, who was detested by his contemporaries. He appears in literature for the first time in 1587, in a German story. In 1593 Christopher Marlowe made his famous tragedy of the "Tragic History of the Life and Death of Dr. Faustus." So many times has this fascinating romance appeared in literature that books have been written upon the subject. It was Goethe who introduced the love element in the story. Gounod was by no means the first to set the idea to music, and he was by no means the last, since Wagner, Berlioz and Boito have contributed notable music to the theme.

Boito, the remarkable poet-musician, who furnished the libretto for Ponchielli's *La Gioconda* and Verdi's *Otello* and *Tulio* and other works, was half Italian and half Pole. His literary sense showed him that it was not *Faust* that made the legend popular, but the devil himself. *Faust*, without *Mephistopheles*, would be like *Hamlet* without *Hamlet*. Accordingly, he named his work *Mephistopheles*.

The *Faust-Mephistopheles* idea has been placed in a musical setting over forty times, and there are at least a dozen instances in which other operas introduce the devil as an accessory before or after the fact. *Lucifer* at once links our imagination with the superstitions of the middle ages, and somehow many of us like it, when we do not permit ourselves to think. The picturesque costumes, the diabolical grimaces, the mystic powers which Satan is believed to possess are all a part of that fabric of credulity which most of us possess unconsciously. Indeed, a large part of the world is quite ready to accept the belief in the occasional visits of the devil in person, including the cloven foot, the pitchfork, self-starter and all modern improvements. Nothing is quite so easy to mint as any fairy tale connected with the machinations of the evil one. During the great war such tales were current everywhere in Europe among the peasantry. Mr. H. E. Krehbiel, in his recent and excellent work, *A Book of Operas*, quotes a report that during the Franco-Prussian war Bismarck was credited with having sold part of his soul to the evil one for an infernal machine which wrought havoc with the enemy. This was nothing other than the Prussian needle gun—as purely material a piece of ordnance as was ever invented.

Musical Dictionary

By M. E. Keating

A stands for *Andante*, play somewhat slow.
B stands for *Breccia*, rock to and fro.
C stands for *Coda*, short or long tail.
D stands for *Devise*, a part of a scale.
E stands for *Etude*, something to learn.
F stands for *Fine*, no page to turn.
G stands for *Grace-note*, one never pounds.
H stands for *Harmony*, mixture of sounds.
I stands for *Idyl*, short tender piece.
J stands for *Jodeln*, called Tyrolean.
K stands for *Keynote*, where scales begin.
L stands for *Legato*, full tones, not thin.
M stands for *Marcato*, play rather strong.
N stands for *Notes*, you never play wrong.

O stands for *Opera*, music and story.
P stands for *Piano*, practice, win glory.
Q stands for *Quickstep*, swift, lively beat.
R stands for *Rests*, for hands and for feet.
S stands for *Scales*, they're practiced both ways.
T stands for *Tacet*, (sometimes it pays).
U stands for *Unison*, sounding together.
V stands for *Vivo*, like windy weather.
W stands for *Waltz*, a dance fit for all.
X stands for *Xylophone*, played in a hall.
Y stands for *Yagye*, a violinist of fame.
Z stands for *Zither*, sweet sounds in a frame.

Good Humour

By Mass Brevoort

TRY being thoroughly good humoured for a day, and see how easy it makes the teaching day. Is a pupil late? That's provoking, to be sure—BUT the clock won't move back—no matter how you scowl. You have lost perhaps fifteen minutes—let it go at that. Do not permit this loss to invite another—the loss of even a modicum of your vitality. And this is

only one of the losses consequent upon letting go of your self-command. There are other losses following irritability that mount up when they are multiplied, and count seriously in middle life.

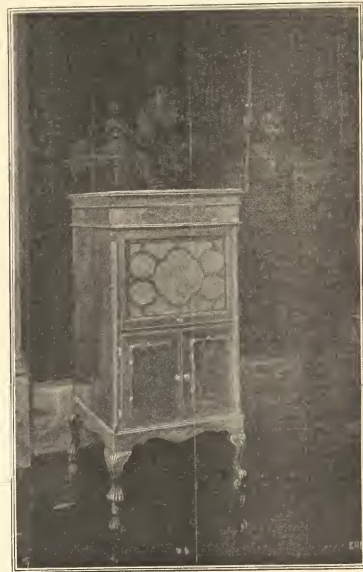
When you feel tense and inclined to "get mad," let go instead—relax, smile—and again, smile!

An Easy Mistake

By S. J. Bolin

HEARD at a music counter:
Miss Roth (a successful young teacher): May I have a copy of Tutor's Note-Spelling Book?
Clerk—We haven't "Tutor's," Miss Roth;

I wonder if you don't mean "Sutor's."
Miss Roth—Yes, I am sure it must be "Sutor's," but, you see, I do so much tutoring and have so few tutors, that the mistake was an easy one for me to make.



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Edited for February by ARTHUR MANCHESTER

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Vocal Concepts—Tonal and Physical

By Arthur Manchester

READERS OF THE ETUDE have noted the difference of the relative merits of the scientific and psychological methods of training the singing voice. In recent issues of the magazine, and doubtless remember the emphasis that has been placed upon the importance of tonal concepts. In the February (1919) issue, I called attention to the necessity of extending these mental concepts to certain physical acts. The purpose of the department, this month, is to place the matter of mental concepts before students of singing in as clear and practical a manner as possible. The announcement and exposition of beliefs and theories is interesting and not particularly difficult and, as a starting point, possess value. But the real need is for a definite and practically applicable explanation of methods of using principles and theories that will bring results.

In Every Phase of Life

It is hardly necessary to discuss the value of concepts, yet, for the sake of clearness, it may be said that they enter into every phase of life. In everyday affairs the act of preconception is so prevalent that it has become subconscious. In performing an ordinary duty, an errand or some similar thing, the mind naturally preconceives the different acts and establishes the order in which they shall be done. We see, in mind, the completed house in all its details both of interior and exterior before the plans are put upon paper. The painter conceives, to the last detail, the picture he would paint before he sets brush to canvas, and the sculptor has a mental vision of the statue before he takes chisel and mallet in hand. The singer cannot escape this law; the concept must visualize the product of the vocal organs with all necessary details if results are to be satisfactory. To be complete, the concept of the singer must be twofold; it must include the tone as a finished product and the physical acts which must accompany it. Perfect automatism is reached only by way of such complete concept.

Concepts Often Wrong

Concepts too frequently are either partially or entirely wrong. To produce proper results the concept must be true in every particular. It is equally clear that correct concepts can come only from a complete and accurate knowledge of the thing to be conceived. In childhood our concepts of life are more or less untrue because of our ignorance of the conditions which affect life. As we grow older our knowledge increases and becomes more accurate and our concepts change. Some are entirely abandoned, others are modified. The concepts of the

singers are subject to the same law, they must be based on knowledge absolutely accurate and comprehensive enough to produce correctness. Just here the proper balance must be maintained; it will not do to permit knowledge of detail to usurp a position to which it has no right. This is the great fault of the scientific method; it makes knowledge supreme and strives to reach its goal by way of rigid manipulation according to uncorrelated principles. The problem which the student of singing must solve is what constitutes a correct concept of singing, what does it include and upon what degree of knowledge of the details of tone production it shall be based.

Two Important Divisions

Concept, so far as it relates to singing, may be considered under two divisions—tonal and physical. Of these the tonal demands attention first. Fundamental to the production of a beautiful tone is the firmness of the concept. This concept imagination and knowledge unite. The portal through which much of knowledge and imagination enter into the concept of pitch is the ear. There is, in all of us, an intuitive reaction to truly beautiful tone. Let one hear a tone that is mellow, clear, velvety and resonant, even though it be pianissimo, and it is immediately recognized as a beautiful tone. The first step in the conception of good tone is the cultivation of the art of intelligent, observant listening and the development of powers of comparison. The importance of seeking correct models is self-evident. It is at this point we meet a serious obstacle. Too much of the singing of to-day falls in this respect. Bigness of voice, dramatic delivery of the text, tricks of interference and other devices are substituted for pure tone production. Unfortunately many teachers are unable to supply the models so needful to the student, and popular demand for quick results adds to the complication. None the less, we desire to develop knowledge and imagination to the point of recognizing good tone and forming correct tone concept. We find models which the mind can intelligently, close observation and comparison will awaken reaction to good tone and stimulate the imagination until tonal concept is clear and right.

To the singer physical concept and tonal concept are of equal importance. Correct tonal concept must precede physical concept. The latter becomes effective only when the muscular activities involved are perfectly correlated and controlled; and this mastery can be achieved only when physical concept has preceded action. The latter has been assigned, its detailed performance requires preconceived conditions of activity. Here, also, knowledge and imagination

are involved. But here detailed knowledge assumes greater importance. Before imagination can do its perfect work, a study of muscles, their functions, their relationships, the effect of their activities on the automatically acting larynx must be taken up and such control acquired as will eliminate every form of interference. While this knowledge must be comprehensive enough to include all that pertains to the actual production of tone and must be scientifically accurate, it should not, and need not, usurp too great a place. It is studied to become the servant—not the master of the singer.

This study of muscle should lead to definite physical concepts of right muscular conditions, correlations, activities and relaxations that will give instant and complete mental control. At this point three questions present themselves. What is the nature of these physical concepts? Upon what specific knowledge are they to be based? How shall this knowledge be applied to produce them?

Mental Hearing

A tonal concept is the mental hearing of a tone. A physical concept is the preconception of the physical sensations which accompany physical action. The production of a singing tone is always accompanied by certain distinguishable physical sensations. If all goes well—if there is no interference, there will accompany actual tone production a sensation of firmly established, easy and well-balanced physical action. The management of breath, freedom of larynx and the relaxed condition of jaw, tongue and throat will all be registered in a sensation that is unmistakable. It is the mental realization of this physical sensation before actual production of tone that constitutes physical concept in singing, and it must be felt if the automatic action necessary to realization of the tonal concept is to be achieved. It must be distinct and impress itself upon the mind so completely as to give mental control over the varied physical activities included in the act of singing.

Stiff Muscles

That this physical concept cannot be sensed without accurate knowledge of the muscles involved, of their functions and of the proper manner of inducing and controlling their action is obvious. This knowledge must come from within; it cannot be heard, as in the case of tonal concept. Observation of others may help, but will not give the intimate knowledge required. It comes only from an analytical scrutiny of one's own muscular activity. It follows that there must be some preliminary action of these muscles, an acquaintance with the processes by which they are manipulated and some degree of

training in the application of these processes in order to acquire the control necessary. Stiff, unresponsive muscles, an obstinate jaw and tongue, a pronounced tendency to produce pitch by contraction of the throat induce certain interferences that will prevent even an approach to the physical concept. This brings us to the second question.

The specific knowledge demanded relates to the vocal machinery alluded to in the preceding paragraph. First, there must be an understanding of the underlying principle of phonation. To know how the voice is produced is to be prepared to understand the relationship and correlation of all physical acts involved. Second, muscles used in breathing must be discovered and properly used. Third, the part played by the muscles of jaw, tongue, hard and soft palate in tone production must be clearly understood. And, fourth, the co-operative action of each part of this vocal machinery must be realized and applied. The completion of this detailed study and the mastery of all the muscular action involved will enable one to preconceive the act of tone production in its entirety, and practice in developing actual and physical singing concepts will give the mind complete mastery. Then one will have established a singing concept that is all-inclusive and which makes actual tone production completely automatic and subconscious.

Practical Application

The third question is still to be answered, and in its answer is the culmination of the whole matter. As was stated in the opening paragraph, it is the practical application of theories that really matters, and what has thus far been presented is intended to prepare for a practical application of these theories to a definite mode of procedure. This will be attempted in the succeeding article. But before proceeding to this attempt let us summarize certain points to concentrate attention.

Summary

Production of pure tone is the result of combined tonal and physical concepts. A tonal concept is the mental hearing of tone.

Physical concept is the mental consciousness of particular physical action.

Tonal concept can be realized only when the physical concept is so clearly registered that it produces complete physical obedience to the will.

Physical concept is dependent on accurate knowledge of and control over the muscles involved.

This knowledge and control is acquired by adequate analytical study of the action of the muscles; and such training as places them under instantaneous direction of the will.

Evolving Physical Concepts in Voice Study

By Arthur L. Manchester

II.

THIS is an attempt to answer the third question, propounded in the preceding article, by concrete application of principles laid down therein.

Singing tone is produced by the vibration of the vocal cords set in motion by a current of breath flowing upward through the larynx. Among the attributes of the tone thus produced is that of pitch. The various pitches of the voice result from the variation of tension and shape of the vocal cords. This variation of tension and shape is regulated by the muscles of the larynx whose action is automatic, responding to the will of the singer as he thinks the pitch he wishes to produce. Beyond the release of the muscles of the jaw, allowing the mouth to open, the muscles of jaw, tongue and throat do not participate in the actual production of tone. Phonation is simply a matter of breath pressure against the vocal cords, which give rise to different pitches in response to the automatic action of the muscles of the larynx. The motive power is the breath which must flow past the vocal cords with a steady pressure sufficiently strong to produce free vibration. Reduced to simplest terms, this is the explanation of the act of phonation. Having conceived a pure tone, what physical concept of this act of phonation should be evolved to realize the tonal concept, and how shall these concepts be evolved?

It will be noted that three instrumentalities enter into the act of phonation. The larynx, the larynx and that part of the body above the larynx which includes the mouth and throat. What are the functions of these instrumentalities? What mental impressions are desired? What mental feeling should there be to evolve a physical concept of phonation? Taking these instrumentalities in detail and turning attention first to the larynx, we will discover that the larynx, performing its functions automatically and without sensation, gives rise to a feeling of ease, of ease, unconsciousness and if we would conceive its action we must develop this concept of passivity. So, also, with the part lying above the larynx; passivity of muscle action and feeling there will make plain that the same sense of ease, release, unconsciousness should be maintained and the mental concept is the same as that of the larynx. Thus far, then, the physical concept is one of no conscious muscular effort, but of passivity and release from all tendency toward tension.

Disciplining the Tongue and the Jaw

Our efforts to arrive at this conclusion, however, have doubtless revealed another thing; we have discovered that tongue, jaw and throat are decidedly not inclined to remain quiescent. The tongue draws back and presses down or rises, the jaw stiffens, the muscles of the throat contract and the realization of our concept of muscular release and ease is not attained. In spite of will effort these muscular actions continue. We have made a measure of progress; we have learned what the physical concept should be as it relates to these parts. Why then, cannot we overcome resistance and produce the tone we have so clearly in our mind?

Continuing our study and experimentation, we note that the third instrumentality—the breath—does not do its work with ease. There is a sense of stiffness at the throat and in the upper chest, a stiffness of the walls of the body from

the waist upward, and that the outflow of breath is not even and flowing. We find lack of control and sluggishness of action combined with strain and stiffness. If we watch this situation carefully, we will discover that stiffness of laryngeal action and muscular reactions of jaw, tongue and throat accompany these manifestations of wrong breathing action. If, by chance, we do emit a flow of breath with ease and freedom and are watching closely, we notice that ease of throat, jaw and tongue are manifestly more pronounced. Thinking this over, we conclude that there must be a close relationship between breath management and ease in phonation.

A study of breathing will give us a clue to this relationship. If we locate and train the muscles involved in breath control and obtain a mastery over their action that results in their instantaneous and freely acting response to the will and a steady even flow of breath through the larynx, we will find these reactions of jaw, tongue and throat muscles disappearing and the larynx performing its work automatically. While space does not permit a full exposition of this study it is necessary to point out its essentials. The part played by rib muscles, by diaphragm and muscles of the back should be understood. Training which will give easy, firm and direct control over the action of these muscles should be continued until intake and outflow of breath is performed with ease and certainty and without the slightest feeling of stiffness in the upper chest or at the larynx. The firm and rather high condition of chest should be made habitual, without sense of strain. The point of the shoulders. Power to inhale a fairly full breath and then to exhale it evenly and with steadiness of pressure at the lips and with a feeling of freedom of flow from the body, must be gained and made automatic. This detailed training must be carried to the point of easy control and then the whole act of breathing should be related to the mind conceived of as a single act. When this point is reached the student will be ready to preconceive the act of breathing in a physical concept that can be realized in actual performance.

This control of breath will immediately result in a considerable lessening of the stiffness of throat, tongue, jaw and larynx. A long step toward a complete physical concept of the act of tone production will have been taken. But a bothersome obstacle may yet remain. It has been said that the larynx tunes the voice—produces different pitches—automatically. This is very hard for some students to realize and they will continue to try to assist the larynx in this act by contraction of the throat muscles. This must be overcome by establishing most clearly a sense of forgetfulness of pitch formation. The mind must be trained to completely forget the pitch of tone in its actual production. When breath control has been acquired together with the physical concept of passivity and ease of throat, tongue and jaw, the student has then a concept of the complete physical act of tone production, including breathing and phonation must be evolved. The mind, subconsciously taking in the details acts of breathing and maintaining ease and freedom of flow, preconceives the complete physical act of singing preventing all interference and giving free emission to the tone that a mentally been formed.

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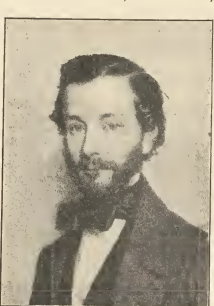
The Centenary of Henri Vieuxtemps

HENRI VIEUXTEMPS, the great violinist, was born at Verviers, Belgium, on February 20, 1820. His father, a district officer, was an instrument maker and pianotuner. The boy began very early the study of the violin, appearing at the age of six as soloist with the orchestra in Rodolphe's Fifth Concerto. Soon after this his father took the boy on a concert tour. During this tour De Beriot, the famous French violinist, heard him play, and was so impressed with his talent that he took him as a pupil and gave him a thorough musical education. In 1828 Vieuxtemps made his debut in Paris under the management of De Beriot. After this the boy returned to Belgium, where he continued his studies by himself, practicing with great assiduity.

In 1833 he accomplished another tour, this time through Germany. During the course of this lengthy tour, Vieuxtemps came into contact with many of the foremost musicians of the day and heard much great music.

Vieuxtemps was by nature a wanderer. He traveled from one place to another—

now to London to become soloist at the Philharmonic Concerts; now to Vienna;



HENRI VIEUXTEMPS

again to Russia, where the Czar, charmed by the young musician's art, appointed him solo violinist to his court; then to Antwerp, where, at the Rubens Fete, Vieuxtemps was decorated with the Order of Leopold; after this, to Paris, a second time to London and a visit to America. In all of these wanderings he received extraordinary honors, and took place as one of the famous violinists of his day. Besides his activities as a virtuoso, Vieuxtemps composed much music for the violin—concertos, fantasies, a sonata for violin and piano, and three cadenzas for Beethoven's violin concerto, as well as a large number of concert pieces. Many of his compositions are still upon the programs of the violinists of to-day.

Vieuxtemps was contemporary with four other great violinists—De Beriot, Spohr, Paganini and Norman Neruda, for whom he wrote a concerto.

In 1848 he married Josephine Eder, an eminent Viennese pianist. The next ten years were spent in continuous wanderings over Europe, with another concert tour in the United States.

How Long Should My Music Lesson Be?

The best length for violin lessons—half, three-quarters, or full hour lessons, or even longer is a fruitful theme for discussion among teachers and pupils, and their parents. It is probable that the great majority of lessons in the United States are limited to one-half hour, and if two or more lessons are given in the course of a week, this length is no doubt the best in the case of young pupils and teachers, whose attention is inclined to wander after a half hour of concentrated work. Older pupils and experienced violin students can take longer lessons.

From the standpoint of the teacher, half hour lessons are the best, for, as the greater part of the business of a young teacher consists in lessons to young people who attend school, or who are employed during the day, and he has to give the majority of his lessons in the afternoon or evening or on Saturdays, he would find it very difficult to take care of a large class in the case of full hour lessons. In addition to this, the cost of long lessons would be so high that the average pupil could not afford to pay it.

Other things being equal, two half hour lessons per week are much better than one full hour, since the pupils' mistakes are corrected at the end of three days instead of going for a full week, which is a great advantage, as the longer wrong practice is kept up, the more difficult it is to correct it.

The reason why there is so much bad violin playing in the world is largely because pupils do not receive sufficient instruction. The great violinist and teacher, Louis Spohr, in his *Violin School*, says that during the first few

months a lesson every day is necessary and he was certainly correct in his view. Every experienced teacher knows that it is practically impossible to give the average young pupil a correct foundation in violin playing in one half-hour lesson a week. There is no instrument so difficult to teach as the violin, if the pupil is to acquire an absolutely correct bowing, and correct position and action of the wrist, arms and fingers. In this respect of course there is a great difference in pupils. Some fall into the correct positions and movements with little difficulty, while others seem naturally and innately to do everything wrong, and it appears to be impossible to give them a correct bowing. Some violin pupils do not seem to be able to grasp the correct positions and movements even when they try hard to do so, while others are careless and do not try. Such pupils do not help the teacher at all in his efforts to give them the correct movements, and naturally fail to acquire them.

Pupils of great talent have a much better chance of "arriving" than their less talented brethren, since their teachers recognize their talent and do everything in their power to help them. A great pupil is the teacher's best advertisement, and many a successful teacher has grown rich on the strength of the reputation he has acquired by producing even one or two eminent pupils. The Bible says, "To him that hath shall be given," and this is more true than in the case of the pupil of great talent. Every hand is raised to help him. Wealthy people make it possible for him to study with eminent teachers, if he is poor, and give

him every opportunity for advancement in the way of having plenty of time for study, attending concerts, etc. His teachers give him overtime, throw engagements in his way, introduce him to musicians, procure him opportunities for string quartet, orchestra and ensemble work of all kinds, and strive to advance his interests in every way, shape, and form. It is of course to the interest of the teacher to do this, as one good pupil will bring many more to the teacher's class.

In a recent article, Josef Hoffman, the pianist, tells of his lessons with Anton Rubinstein, the famous pianist. He states that his lessons were always two hours in length (he was sixteen years old at the time, and already well advanced). In reading the lives of eminent violinists, telling of their student days, one is always struck with the fact that the teachers of these young geniuses took no note of their students' days, and as regards the length of the lesson. In many cases the lesson lasted until teacher and pupil were both thoroughly exhausted.

In my own personal experience I recall the case of a very talented youth, whom I taught for some years, and who later went to Europe to enter the class of César Thomson, the eminent Belgian violinist and teacher at Brussels. The young man had very great talent, and strong vitality. Thomson recognized this and said that he could make a violinist out of him who would himself be the finest he saw, he worked him to the limit. His lessons would often last from two to two hours and a half. After the lessons had ended, he would go on to the next pupil, Thomson would go to the

Thus far was the ascending curve of Vieuxtemps' career. Now began his decline. In 1865 his father died, and the following year he lost his wife. He then suffered a paralytic stroke, which affected his left side and put an end to his violin playing. After a partial recovery, Vieuxtemps was able to resume teaching. But his career as a virtuoso was over. His passion for traveling remained as strong as ever, and till his death, on June 6, 1881, in Mustapha-Vel-Alger, in Algeria, he wandered over the world, finding pleasure in new and ever-changing scenes.

Vieuxtemps had an unsurpassed command of the bow, using a sweeping and forceful style; among other technical achievements being able to produce a crisp staccato with an up-and-down bow; his intonation was impeccable, his tone of rare breadth and power. In phrasing, his accent was characteristically marked and virile, and he delighted in strong contrasts in tone and feeling.

He and De Beriot were estimated as the leaders of the modern French school. As a composer he and Spohr are considered the forefront of writers for the violin.

walking room filled with pupils, and tell them all to come the following day. Then he would return to the young genius and continue the lesson until he had made in his mind a definite impression of the pupil's work. In describing these lessons my former pupil said: "These lessons with Thomson, were strenuous affairs. I would usually leave the class room dripping with perspiration, even on the coldest days, and completely exhausted in mind and body."

It is only pupils of great talent who get lessons like that. Mediocrity and doubtful talent is cut off at the very minute the time for the lesson is up, if not a little before. Really capable teachers take pride in their work when they have good material to work with, and are usually willing to give such pupils over-time.

As to whether it is possible to become a good violinist with only one half hour of teaching the violin, I have known instances where it has been done, but it is in cases of pupils of extraordinary natural talent for the violin, and where the pupil has the opportunity of getting additional instruction by playing in a student orchestra, string quartet and hearing other ensemble work, and hearing his own teacher playing in recitals and concerts. The pupil whose means will only permit of his taking one-half hour lesson a week, should if possible take two hours in length, each pupil getting a half hour individual instruction for himself, and listening to the lessons of the others during the remaining time. Lessons limited to the class system on this plan can now be obtained in most of the large cities.

In my own individual teaching, I find, in looking over the list of pupils I have taught, that of those who became really good violinists, capable of playing concertos and standard compositions for the violin, almost all of them had at least 120 minutes of earnest private instruction every week the year round, although there were occasional pupils of great talent who attained good results with half that time.

The time for much and frequent instruction is in the beginning, while the bowing is being formed, and the proper position and movement of the left arm, hand and fingers are being attained. Once thoroughly grounded in these, less frequent lessons will suffice, although constant watchfulness is necessary to prevent a relapse into bad habits.

Danger From Snapping Strings

Many violinists who would like to change from gut to silk and steel E strings are deterred on account of the idea that a snapping steel E string might endanger the eyes. The great violin teacher, Sevcik, teacher of Kableik, lost an eye by a snapping string and is obliged to wear a green shade over the damaged eye, but Anton Vitez, the well known violinist, late concertmaster of the Boston Symphony orchestra, is authority for the statement that the string which injured the great teacher's eye was of gut and not a steel string at all.

I have never known of a case, aside from that of Sevcik, where the eyesight was absolutely lost by a snapping string. Once in a while the end of a breaking string will strike the face and leave a tiny red welt on the skin which will smart for a little while, but it soon disappears. From my experience there is less danger in the case of a steel string than in that of gut. A parting steel string does not fly as is the case of the gut, as it is much less flexible. The steel string usually parts quietly and does not fly. With the violin in the ordinary playing position I should regard it as almost impossible for any serious injury to the eye to be sustained. The danger would be greater if the violin were being examined for any cause, while being held close to the face, while not being played.

In the latter case a snapping string might inflict serious injury on the eye if the string struck exactly in the right place. Even then there would be less danger from the steel than from the gut string.

Keeping the Bridge Perpendicular

The bridge must be kept perpendicular at all times, for successive tunings will gradually pull the top of the bridge towards the fingerboard. When it has been pulled far enough out of the perpendicular, the next twist of the peg will bring it down with a crash, often breaking the bridge, or even cracking the belly and bringing the sound-post down in the violin, in many cases, thus putting the violinist out of commission for the rest of the evening. Even if the violinist had an extra bridge the exact size of the broken one to put on, and had a sound-post set in his case so that the bridge and sound-post could be gotten back into position in a few minutes, it would be quite a while before the violin would stand in tune. Once the strings are down, and bridge and sound-post changed, it requires a great deal of tuning before the violin can be made to stand in tune.

An experienced violinist watches to see that his bridge retains its upright position after every tuning, and if it leans towards the fingerboard he straightens it. To do this the violin should be held between the knees and the bridge grasped between the thumb and first and second finger of each hand and pulled carefully back into position. When the notches of the bridge are filled with rosin, it is often difficult to pull the bridge back to position, and too energetic a pull will often bring it down. This trouble can be avoided by rubbing a minute quantity of soap in the notches of the bridge. Treated in this way the bridge can be pulled back without danger of falling.

A good bridge will last for many years if kept perpendicular. The bridge is a very important element of good tone, and it is a calamity to break one which gives an especially fine quality of tone. The thickness of the bridge and the wood from which it is made have much to do with the tone.

Aside from the danger of the bridge breaking, it is apt to warp badly if not kept perpendicular, especially if the bridge is cut rather thin. Pupils are, as a rule, extremely careless in looking after the bridge, and they should be continually cautioned by the teacher.

Scales

Nothing keeps the violinist in good technical shape like the daily practice of the scales in three octaves, in thirds, sixths, octaves, and tenths, and the chromatic scale through three octaves. Various bowings can be used in practicing the scales, thus killing two birds with one stone. Such practice is really a wonderful labor saver, as there is little doubt that twenty minutes of concentrated scale practice does as much to keep the violinist in good technical shape as a full hour spent on miscellaneous pieces.

can be cut from the bridge where the E string rests and a piece of ebony of the same size glued in its place. Some violin makers make these ebony inlays under every string, but this is hardly necessary.

A correspondent of THE ETUDE writes of another plan for accomplishing the same result. He says: "Get a drill one-third-second of an inch in diameter, and bore a hole two-to-three seconds of an inch deep where the E string rests. Fill the hole with glue and fit a plug of ivory into it, after making a dent at the top of the plug, to catch the wire. I have had excellent results with this method."

This would no doubt answer, if the top of the bridge were not too thin to admit of inserting the plug. The bridge makers usually have the bridge quite thin at the top.

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The Violinist's Thumb

By L. E. Eubanks

It seems a big statement to say that a little thing like a thumb could make or mar a violinist; but when we note the results of faulty "thumb technique" we are astonished at its importance. While the actual position of the thumb is of little importance, its degree of relaxation is even more so, and I say this advisedly; an over-tensed, pinched, "cramping" thumb will tire and distort the whole body. Many players who grip the whole body, trying left arm will have to sit possible causes clear down to the thumb's work before they find the trouble.

To relax the left thumb should be a first lesson in holding. And it is not easy, for ninety per cent. of violin pupils are determined to put three or four times the necessary strain into holding their instrument. They seem afraid to trust the grip of the chin, and "freeze" the poor, unfeeling violin with a holder-carrier's grip.

As a matter of fact, the neck of a violin, when correctly held, lacks a great deal of resting in the palm of the hand; and it must never "ride" in the hollow of the thumb. It should be held easily between the side of the hand below the joint of the forefinger and the upper joint of the thumb. When the pupil allows the neck to lock down in the thumb socket he cannot effectively reach notes in the higher positions.

It has often seemed to me that sympathetic muscular action is at its highest point in the thumbs, so persistently do they work together. We know that an inward bend of the bow-hand thumb

adds to our tone-producing power, but it requires considerable training to prevent the left thumb from bending similarly at the same time. As a bending of the left thumb over the fingerboard "plays back," the pupil soon learns the necessity of independent action of the thumbs. It requires serious application and patient practice, but the reward is worth every minute you give the effort.

It may seem a little rudimentary to remind violinists that the low-thumb should exactly face the juncture of the ends of second and third fingers, in holding the "stick"; but some old players are surprised, on examination, to see how far they have strayed from this rule of bowing. The tendency is for the thumb to stave forward toward the first finger. No detail must be considered insignificant by the would-be successful violinist; every little thing counts; and he will find "thumb culture" among the very biggest of apparently little things.

One thing more, a word of caution in the practice of such sports as loxing and shot-putting. It is a naturally easy scrupulously to injure a thumb joint by striking your opponent's head, and if a 16-pound shot rolls too far back on your thumb at the critical moment, the thumb may be strained and stiffened for weeks or months. An alcohol rub keeps the thumb joints, as well as the hands in general, in good condition, and tends to prevent excessive perspiration—though for the latter purpose there are several better lotions. Remember, a violinist's hands are his tools.

Violin Questions Answered

W. DeC.—As you do not care to go to the expense of having "practice" on the violin, which makes very little sense, you might try to make a note for your practice in the small hours of the night your working hours. Any worker in brass would realize that a very large, heavy metal weight would "ride" the four of the violin, and it would be a very large, heavy metal weight. With the use of such a weight, one from one to another, would carry on an open tension between the two rooms, or carry the weight of the violin, and it would be a very large, heavy metal weight. Many actors are to be ready for Kravitz.

H. R.—Violinoz Piazura, Paris, 1740-1750, was copied from Stradivari's work. It was a work of a rising disposition and work was very unique. His four sons were also violinists, and his work was also unique. His four sons were also violinists, and his work was also unique.

H. H.—It depends very much on the age and natural musical ability of the individual whether he should try to use the violin low in the right hand if naturally left-handed.

Maud Powell

Death of one of the Greatest Violinists of Our Day

Just as we are going to press we learn that Maud Powell, the death of Maud Powell at Chatham, N. J., January 4, 1920, at the age of 52. She was a violinist, and she was a violinist. She was a violinist, and she was a violinist.

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MY DEAR ETHEL:

I would be glad to help you get started teaching if I could, for I know how discouraging it is. You just have to begin at the bottom and climb, but it will seem a long, weary climb sometimes.

Looking back on some of my experiences, I feel like giving you a little advice. First of all—don't expect to step into a studio already made for you. Things do not happen that way, outside of fairy books. You will probably have to begin by going to your pupils' homes. "Rome was not built in a day," neither is an established studio with a growing clientele.

I dearly love the work, as you know, and wouldn't exchange my lot as teacher for dear children, both big and little, for anything in the world. But all experienced teachers have fought many battles, shed some tears, perspiration, and risen above some seeming failures, and denied themselves lots of things the world calls essential pleasures, for the sake of their life work.

To make a success you must not give up too easily. Even in the very face of seeming failure hold on and be brave; and, above all, don't be afraid of work, and don't hulk when the hard starts make their appearance. Use all the time you can spare, working and studying for self-improvement. Subscribe for a good musical paper, and read all of it, inwardly digesting what you can. Your musical and literary digestive faculties will grow with use. In these modern times a knowledge of harmony, musical history, etc., is considered as essential a part of a good teacher's equipment as that of knowledge to play. It is as necessary to know the theoretical side of music as a teacher of English must know grammar.

One might be a fair talker, and yet not know enough to teach English, and in the same way one might be able to play after a fashion, and yet not know how to teach music. That explains in a way the difference between the competent and the incompetent teacher. Which do you want to be? If you expect to make teaching your life work do it right by all means, and don't depend too much on other people to help you. Influence from parents and friends is fine, but *grit* is better.

Mistaken Ideals

played in the orchestra at almost starvation wages. Accordingly the manager-brother wrote him a letter which read: "Dear Harry, don't play the fiddle any longer at 35 shillings a week, or you will live and die end at 35 shillings a week. Come on tour and act. The worst kind of an actor can come out at 44." The fiddler took his brother's advice and thus discovered his true calling. Many artists need more common-sense to guide them.

One said: "I wish that there was a little less genius in Dante, to allow for a little more common-sense."

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UNLIKE organ playing, whenever a note is sustained in one part, and is also required for a shorter note in the melody of a second part moving in quicker notes, that shorter note must be sounded afresh on the piano, either by the finger which is sustaining the longer note, or by some other finger which takes its place.

On the organ, the notes marked * would not be sounded afresh, because of the absolute sustaining power of that instrument.—(Charles W. Pearce, in *The Art of the Piano Teacher*.)

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Buckle Down

What were you doing this last year in music? Do you remember the pieces and the studies you had then? Do you remember how well or how badly you played your scales then? Do you remember how diligent you were about your practicing?

Stop and think about these things for sixty seconds, and then ask yourself—Am I a whole year's work further advanced now than I was then? Are my scales a whole year's worth better? Have I advanced a whole year's worth technically? And musically?

It would be a great pity if you could not answer "yes" to all of these questions. But however, if there is any doubt about it, you had better buckle down now and make up for lost time. It will be June before you know it.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "Music and Animals." You may tell what you know about the subject in general, or relate an incident about a pet. It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of February.

The names of the prize winners and their contributions will be published in the April issue.

A CHRISTMAS STORY (Prize Winner.)

ON Christmas Eve last year I was invited to go "a-cavorting" with some of my friends, and I accepted rather reluctantly, for I saw nothing in a carolling party but cold hands and feet.

We went in the costume of "Waits" and our disguise was complete.

In almost every house there was a lighted candle in the window, but we sang in front of those that were not lighted too, and one of us played the violin.

Everybody was nice and friendly and one old gentleman made us a donation of five dollars. Maybe he recollected "Ye Olden Days" when he heard the real Christmas waits in England. We gave the donation to the Red Cross, and boys and girls, when I heard them thank us for the money I was glad that I had gotten my hands and feet cold.

SARAH CAWELL (Age 11),
Cleveland, Ohio.

A CHRISTMAS STORY (Prize Winner.)

"There! I've hung up my best stocking," remarked Judy, as she tiptoed off to bed. "I hope Santa leaves me a doll. What do you want, Andy?" she asked her brother.

"I want a violin and some lined paper to write music on," he answered, "for I am going to be a great composer some day, but let's go to bed. Merry Christmas!"

"Same to you!" cried Judy, and off she went.

Early next morning the children were examining their mail presents, and there was Andy's violin. Within a month he had begun taking lessons, and his progress was very rapid. Before long he was able to compose a simple little piece, and to complete his musical education he was sent to a conservatory.

Through his perseverance, after years of study, he became a great musician and composer.

ESTHER VINERUG (Age 12),
New York.

A CHRISTMAS STORY (Prize Winner.)

IN all the world there were no hills more bleak than the limestone ridge that formed the background to Judea. Death had shown its face upon this desolate patch. It was called life for custom's sake only.

One evening while a few shepherds were tending their flocks on these dark, old hills, the sound of music reached their ears. The shepherds looked up, and there, hovering over them was a band of angels, who sang to them tidings of great joy.

So this is Christmas, when the Christ Child comes into the world to set singing the hearts of little children, the hearts of men and women—to set them singing the song that the angels taught to the hills of Bethlehem: Glory to God on the highest! And on earth, peace to men of good will!

REGINA M. NUGENT (Age 12),
Conshohocken, Pa.

Who Knows?

1. What is the C clef?
2. Who wrote Don Giovanni?
3. Is it an opera or an oratorio?
4. What are canstans?
5. What noted Italian Composer died during the summer of 1919?
6. What is his best-known work?
7. What is the nationality of Louise Homer?
8. What is meant by D. C. and for what is it an abbreviation?
9. What is a saraband?
10. From what is this taken?

(Do not send in the answers to these questions.)

Answers to Last Month's Questions

1. A flageolet is a small wood wind instrument.
2. Harmony is the combination of two or more tones sounded simultaneously.
3. A folk-song is a traditional song of a simple nature.
4. Stephen Foster was an American musician, the composer of *Old Black Joe*, *My Old Kentucky Home*, etc.
5. A polka is a moderately fast dance in two-four time, or the music for the dance.
6. A guitar has six strings.
7. The Sixtine Choir is a body of male singers who sing at the services in the Sixtine Chapel in the Vatican.
8. MacDowell was born in 1861.
9. There is no difference between a half-note and a half-step.
10. Chopin, prelude Op. 28, No. 20.

Who Can Find

- A chord in the wood-pile
A scale in the fish-pond
A tie in the races
A flat to live in
A measure in the flour-barrel
A time for the clock
A signature for the letter
A tonic for the doctor
A brace for the carpenter
A note for the bank
A rest for the weary?

Honorable Mention

Ethel Nodel, Mary Ashley, Herbert Cutler, Helen Gordon, Nell McGee, Margaret Isabel Auld, Sylvia Allsheskey, Hattie V. Wescott, Susie Gallup, Anilaura Peck, Lillian Weiss, Hermene Eisenman, Louise Ridgeway, Gertrude Childs, Norma Umland, Augusta Pearson, Catherine Stauffer, Beatrice Werner, Alice Ruth Marchman, Gladys Roysted.

Mother Goose Valentine Party

By V. C. Castleman

(This could be used as a recital idea with appropriate music selected from "Four Favorites after Mother Goose," Rogers; "Mother Goose Fables," Purton, etc.)

Cupid was weary of his old valentines and was wondering how he could get up some new ideas for the school children. Presently he laughed aloud. "Old friends are best after all," he said. "I'll call on Mother Goose to help me," and away he ran to find her.

It was one by the school-room clock on the fourteenth of February when Cupid flew in through the open window. "This is a fine day to play Mother Goose," he said, and as he spoke in gilded Red Ridinghood, who chose a seat on the front row and placed her basket on the desk. Then the door opened and in walked two tiny tots under an umbrella, singing, "Rain, rain, go away, Come again some other day."

Then came the Queen of Hearts, her white robe trimmed with bright red hearts and on her head a golden crown. "The Queen of Hearts She made some tarts."

Suddenly there was a clatter of horses' feet, and in pranced Yankee Doodle on a pony, with his feather in his cap and jingling to everybody.

Little Goose herself entered at this moment, waving a broomstick at a little dog which followed around begging for a lure. She went to the cupboard to get one for him.

"But when she got there The cupboard was bare."



Puzzle Corner

(THE following puzzle is one of the best exercises we have ever seen for making your brain work on the subject of time and intervals. Get your pencils and paper and see what you can do with it.)

Puzzle

By Frank G. Balowitz

WHEN correctly solved, the following will form a well-known melody. 1. From E above middle C, count up the same number of half-steps that there are between the tonic of the scale of five flats and an augmented fifth above it, write a note equal to the value of an eighth, a dotted sixteenth, and a thirty-second.

2. Reverse the interval of an augmented fourth above the supertonic of the scale of Eb, and write exactly in the center of this interval, a note equal to the value of one thirty-second, two sixty-fourths, one sixteenth, and one-third of a dotted eighth.

3. Counting up from Gb find a major sixth minus a minor third, and write a note equal to the value of one-seventh of the first two notes combined.

4. Above F (first space) find a minor seventh minus four half steps; then find two half-steps above the same F. Directly in the center of these two notes write a note equal to the value of three eighths, a dotted sixteenth and one thirty-second. 5. Above middle G find a minor third, plus an augmented second, plus a diminished fifth, minus a minor third, and write a note equal to the value of three thirty-seconds, plus seven sixty-fourths, plus a dotted thirty-second.

Next came Jack and Jill, and quick! Help! "Jack fell down and," no, he did not really break his crown this time, but "Jill came tumbling after," much to everybody's amusement.

And what is going on ever in the corner? Why, Little Miss Muffet was sitting on her tuffet, and—good gracious! Just see that terrible spider!

"Along came a spider And sat down beside her."

And who is that big, jolly person over on the other side of the room? It must be Old King Cole, the jolly old soul! Before his fiddlers three are seated, in comes a lady on a white horse decorated with jingling bells.

"With rings on her fingers and bells on her toes, She shall have music wherever she goes."

What solemn-faced girl is this dressed in white and carrying a watering-pot? Mary, Mary, quite contrary, lift up your eyes and see your garden grow. Humpty-dumpty cannot not come, because he has had a bad fall.

Little Tom Tucker is so hungry he can hardly wait for his supper, and Little Red Ridinghood is going to distribute some lovely red apples.

What solemn-faced girl and her children are eating the goodies, that sly old Cupid jumps up on a shelf with his camera and "snaps" the group. Then he runs away, chuckling to himself, "Prettiest Valentines I have ever helped to make."

Answer to December Puzzle

1. Bars (or Keys). 2. Measures (or Scales). 3. Beats (Beats). 4. Staff. 5. Ties. 6. Notes (or Quarters). 7. Rest. 8. Sharp (or Natural).

PRIZE WINNERS—Mabel Gerard (age 12), Broomfield, N. J. Catherine Plato (age 14), Hartford, Conn. Vivian Dworkin (age 12), Longmont, Colo.

HONORABLE MENTION—Edith La Fave, Olive McAlon, Lillian Engbauge, Mary Ashley, Mary Izor Richardson, Alice Taylor, Susie Gallup, Pauline Jumblyth, Catherine Carroll, Mary Heron, Regina M. Nugent, Elizabeth Herron, Rachel Hood, Juliet Gattin, Evelyn K. Martin, Kathleen Couch, Frankie Warren, Lucile Heiland, Mary E. Kerns, Vincent Aita, Eva Powell, Elizabeth Root, Esther Vinerug, Anilaura Peck, Eleanor Drecker, Milton Sipp, Hermene Eisenman, Margorie Brown, Calvin Brous.

Letter Box

DEAR JUNIOR ETUDE:

I have taken great pleasure in wearing that prize pin you sent me. I wear it almost everywhere I go for I am proud of it and I wish every JUNIOR ETUDE friend could receive one. Yours truly, ONA EMMERS (Age 13), Copan, Okla.

DEAR JUNIOR ETUDE:

I would like to ask Katherine Douglas, of McAlister, Okla., if the favorite composition she refers to is *The Song of the Brook*, by Tenney? Thanking you for this space, yours truly,

CYNTHIA HENRYX,
Kearney, Neb.

LOVE'S SUNLIGHT

Words by Estelle Merrymon Clark

Music by

Charles Wakefield Cadman

B♭ (d-d), D♯ (f-f), E♭ (g-g) 60 Cents

Part of the text and melody follow:

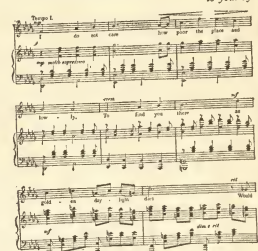
*Fair as the morn when ray dawn is breaking,
Sweet as the song the lark sings to the skies,
Would he thought that in my heart I'd cherish,
If that one thought would bring Love's Sunlight
to your eyes*

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